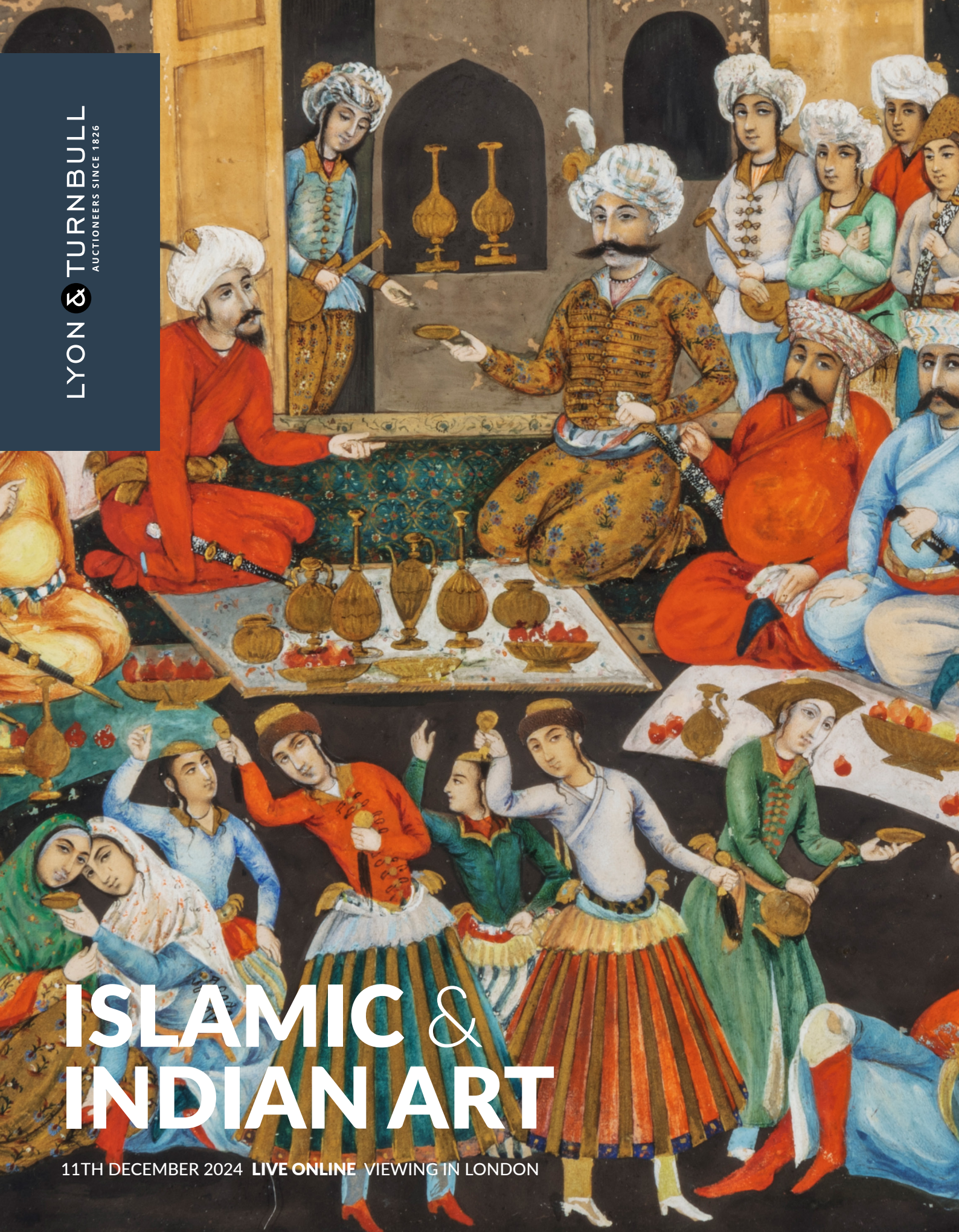


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ISLAMIC & INDIAN ART

11TH DECEMBER 2024 LIVE ONLINE VIEWING IN LONDON





ISLAMIC & INDIAN ART

WEDNESDAY
11 DECEMBER 2024
AT 10AM

Sale Number **LT822**

Lyon & Turnbull
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Front Cover
Lot 37 [detail]

Inside Front Cover
Lot 14

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Islamic Works of Art	Lots	1-45
Islamic Imitation Works of Art	Lots	46-52
Indian Miniatures & Works of Art	Lots	53-104

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ISLAMIC WORKS OF ART

1

AN ABBASID BLUE ON WHITE POTTERY BOWL MESOPOTAMIA, 9TH/ 10TH CENTURY

of rounded form, with slightly everted rim on a short foot, with two lines of *kufic* inscriptions in blue on one part of the rim of the bowl, on a white ground

18.5cm diameter

Provenance: Acquired from Earls Colne Priory by the late Michael Archer (1936-1922) in circa late 1960s. Thence by descent.

Inscriptions: Based on other very similar pieces, either '*abduhu*' (his slave) or '*ghibta*' (happiness).

£600-800



MICHAEL ARCHER

Like his father, William Archer, before him, Michael enriched the collection of the Victoria and Albert Museum (V&A) through his long-term dedication and expertise. Beginning as *Assistant Keeper of Ceramics*, he was successively *Deputy Keeper* and *Acting Keeper* before being appointed *Senior Research Curator*. Sociable, witty and engaging, Archer was a popular character who enhanced the museum's knowledge through his research on stained glass, pottery and tin-glazed earthenware about which he published extensively and became an internationally respected authority.

Archer's expertise was widely acknowledged amongst academics and practitioners. He was appointed *Honorary Vice-President* of the British Society of Master Glass Painters and a *Trustee* of the Ely Stained Glass Museum and York Glaziers Trust. He also chaired both the Canterbury Cathedral Fabric Advisory Committee and the Stained Glass Conservation Committee of the Council for the Care of Churches. Archer enjoyed a long-distinguished career which was fittingly recognised with an OBE in the same way that his parents, William and Mildred Archer, were before him.



2

A KUFIC QUR'AN LEAF ON VELLUM
NEAR EAST OR NORTH AFRICA,
9TH/ 10TH CENTURY

Arabic manuscript on vellum, seven lines to the page written in bold kufic script in black ink, vowel points marked with red dots, small pyramids of gold dots marking verses, a large medallion in gold marking the tenth verse, consisting of the word *ashr* in kufic script with concentric lobed cartouches, decorated with coloured dots, inscribed with later pagination (177 and 129 on recto, 178 and 89 on verso), mounted, glazed and framed

23.1cm x 32.5cm

Provenance: Bonhams, *Islamic and Indian Art*, 24th April 2012, lot 1.

Text: Sura LXXVI, *ad-Dahr*, Time, or *al-Insan*, Man, part of verse 9-part of verse 13.

£6,000-8,000



This striking and fine leaf is one of several existent from the same Qur'an manuscript. One of its distinctive features is the horizontal stretching of the letters, known as *mashq*, regarded as the finest quality of calligraphy.

Further leaves from this Qur'an manuscript are in the Iran Bastan Museum, Tehran (inv. 4289; illustrated in M. Lings,

The Qur'anic Art of Calligraphy and Illumination, Westerham 1976, no. 5). Others have been offered at Christie's, *Islamic Art and Manuscripts*, 27th April 2004, lot 14; Sotheby's, *Arts of the Islamic World*, Doha, 19th March 2009, lot 303; and more recently, Christie's, *Art of the Islamic and Indian Worlds*, 6th October 2011, lots 1-3.



3

A STRIKING FATIMID ROCK-CRYSTAL AND GOLD NECKLACE
EGYPT OR SYRIA, 10TH CENTURY OR EARLIER

with twelve carved lozenge-shaped rock-crystal elements, gradual in size,
and seven gold filigree openwork spherical elements

45cm long

Provenance: Formerly, Mehdi Mahboubian Gallery, New York, 1980s.

Note: For a single Fatimid rock-crystal bead in the Keir Collection of Islamic Art
at the Dallas Museum, see object no. K.I.2014.729.2.

£2,000-3,000

4

TWO MINA'I POTTERY SHARDS
WITH A FIGURE ON HORSEBACK
PERSIA, 12TH/ 13TH CENTURY

two fragmentary pottery pieces, attached, with
overglaze painting in polychrome depicting a
figure on horseback, with associated box

9cm diameter

£300-400





5

A SCHOLARLY COLLECTION OF FATIMID POTTERY SHARDS EGYPT, 11TH/ 12TH CENTURY

twelve in lustre including three with faces, three epigraphic, five with vegetal motifs and one with a bird, and five water filters, three unglazed and two monochrome, either turquoise or olive, one with an inscription, 17 pcs

largest: 12.8cm diameter

Provenance: Bonhams, *Islamic and Indian Works of Art*, 24 April 2002, lot 252.
Private Collection, UK.

Note: This group of shards offers a study of rare examples of lustreware produced under the Fatimids. Twelve of the shards are in lustre, of which the most unusual are three painted with faces and two in monochrome blue. The finest of Fatimid vessels are often not more than reassembled fragments that only make up half of the original piece.

The first lustre wares were probably made in Mesopotamia at the beginning of the 9th century. The technique travelled to Egypt a hundred or so years later where it reached its height. Fatimid lustre is characterised by masterly designs, including geometric, floral and figurative. The largest group of Fatimid pottery is preserved in the Museum of Islamic Art in Cairo. There are also a number of Fatimid lustre pottery vessels, including groups of shards in The Benaki Museum, Athens; and the The Al-Sabbah Collection, Kuwait (see O. Watson, *Ceramics from Islamic Lands*, London 2004, pp. 273-283); The David Collection, Copenhagen, (see *Art from the Worlds of Islam in the David Collection*, Copenhagen 2001, nos. 128-133).

£6,000-8,000



6

**A SELJUK MONOCHROME
TURQUOISE MOULDED POTTERY
MAQUETTE OR HOUSE MODEL
PERSIA, 12TH/ 13TH CENTURY**

of rectangular form, moulded with circular openwork decoration around the sides, the top niche covered with two rows of quadrupeds

6cm x 18cm x 13cm

Note: For a similar type, referred to as a 'House Model', in the Khalili Collection of Islamic Art, see accession number POT1047. Within their note, it is thought that the model may have been used in Buddhist temples. This could be plausible due to the openwork decoration around the sides suggesting it may have well have been used as an incense burner in a temple setting.

£1,000-1,500



7

**A LARGE MAMLUK COPPER BASIN
EGYPT OR SYRIA, 15TH CENTURY**

with shallow rounded base and tall slightly inward sloping sides, the exterior engraved with alternating oval and circular cusped cartouches, four of which filled with inscriptions, comprising invocations to *Allah*, the others with a repeat 'Y' pattern lattice or cross-hatching

40cm diameter; 22.5cm high

£800-1,200



8

**AN EARLY TIMURID CARVED
POTTERY CALLIGRAPHIC
BORDER TILE**

CENTRAL ASIA, 14TH CENTURY

of arched rectangular form, carved in deep relief with ornamental *kufic* on a ground of scrolling vegetal designs glazed in white and turquoise, mounted on stand

19cm x 26cm

£5,000-7,000

Provenance: Formerly the collection of Erik Reiff, (1923-2006), Denmark, thence by descent.

Erik Reiff, a ceramicist and painter, was born in Denmark in 1923. He began his career as a painter and draughtsman reflecting expressionist and abstract styles, before moving on to becoming a ceramicist. After doing his training and apprenticeship in Norway and France, he worked for Bing & Grøndahl (1949-1957), Knabstrub Keramik (1975-1977) and The Royal Copenhagen factory (1977-1984). He ran his own workshop alongside his employments from 1957 to 1984.

His work was highly inspired by Chinese and Persian pottery and collected pieces that caught his attention, of which this Timurid pottery border tile was one of them.

Note: The inscriptions read: 'The Sultan'

The tile shares similar stylistic features to the tiles on the ruins of the entrance portal of the Aq Saray (Shahr-i Sabz) dated to circa 1379-96 (see T. Lentz and G. Lowry, *Timur and the Princely Vision: Persian Art and Culture in the 15th Century*, Smithsonian Institution, 1989, pp. 42-43).

For another comparable fragment, see Sotheby's, *Arts of the Islamic World*, 22 April 2015, lot 181.



9

A TIMURID POLYCHROME CUERDA SECA FRIEZE

CENTRAL ASIA, EARLY 15TH CENTURY

composed of four tiles, of which two are broken, decorated with palmettes heightened with gold on a cobalt-blue and turquoise ground, mounted and framed

each tile: 37.2cm x 13.5cm

Provenance: Scottish Private Collection.

Note: The tiles' stylistic features are very similar to those that decorate the facade of the tomb of Shirin Bika Agha (d.1385/6) at Shah-i Zinda in Samarkand dated to circa 1400 (see T. Lentz and G. Lowry, *Timur and the Princely Vision: Persian Art and Culture in the 15th Century*, Smithsonian Institution, 1989, p. 213).

Literature: Exhibition Catalogue, *Arts from the Land of Timur. An Exhibition from a Scottish Private Collection*, Edinburgh, 2012, no. 452, p. 216.

£2,500-3,500

10

A POST-MAMLUK BRASS FLASK MADE FOR SULTAN NASIR AL- DUNYA WA'L-DIN

OTTOMAN PROVINCES, 15TH/ 16TH
CENTURY

of bulbous squat form, cylindrical neck with moulding around the base, decorated with a wide band of inscription in *thuluth* on a reserve of delicate scrolling vines, the moulded band decorated with cross-hatching alternating with scrolling vines separated by trefoils, the shoulder decorated with arabesque and split-palmettes

19cm high

Note: The inscriptions read: *mimma 'umila bi-rasm al-sultan al-a'zam al-a'dal nasir al-dun[ya] a wa'l-din khallada mulkahu*, which translates as: "One of what was made for the greatest, most just sultan, Nasir al-Dun[ya] a wa'l-Din, may [God] perpetuate his dominion"

Whilst this flask is fragmentary and in a poor state, the inscriptions written in elegant *thuluth* against a scrolling leafy vine background are rare as they contain the words 'made for' and the name of a ruling sultan.

£2,000-3,000





11

**AN INTERIOR COURT SCENE
TIMURID PERSIA, 15TH CENTURY**

gouache on paper heightened with gold, depicting male figures at court presenting food, wine, books and objects, an angel peering from above, with three lines of text above and two below arranged in four vertical columns, reverse with text, heading in cobalt-blue with delicately spiralling arabesque behind, mounted, glazed and framed

Folio: 20.3cm x 14cm

Provenance: Formerly in the collection of Jafar Ghazi (d. 2007).

Christie's, *Indian and Islamic Works of Art and Textiles*, 9 October 2009, lot 326.

Literature: Exhibition Catalogue, *Arts from the Land of Timur. An Exhibition from a Scottish Private Collection*, Edinburgh, 2012, Cat. no 480.

£1,000-1,500



12

**A SAFAVID ALBUM PAGE WITH CALLIGRAPHY
SIGNED BY SHAH MAHMUD NISHAPURI
PERSIA, 16TH CENTURY AND LATER**

ink, gouache and gold on paper, comprising a calligraphic panel with seven diagonal lines in black *nastaliq*, the panel above with two lines in black *nastaliq*, the central panel with an early 20th century miniature painted in the Safavid style, two triangular illuminations, left hand corner with a small illumination panel, verso with two manuscript leaves inscribed in *nastaliq*

38.5cm x 25.5cm

Note: Shah Mahmud, known as *Zarrin Qalam* ("the Golden Pen"), was born around 1495 AD in Nishapur and learned calligraphy from his maternal uncle, Abdi Nishapuri and later from Sultan Muhammad Khandan.

Though his very first dated writings (from 923 AH/ 1517 AD) relate to the reign of Shah Ismail I, it is very likely that in his youth he entered the court of Shah Tahmasp (r. 1524-1576 AD). After living in Tabriz, when the Safavid capital moved from Tabriz to Qazvin, he immigrated to Mashhad where he lived and occupied himself with writing books in *Nasta'liq* until the end of his life. He taught a number of students, among them Salim Nishapuri, Hājj Muhammad Tabrizi, Muhammad Husayn Bakhrāzi, Sultan Mahmud Turbati and Qutb-al-Din Yazdi. Among his most important works are the first Qur'an copied in *nasta'liq* (which is now kept in the Topkapi Museum in Istanbul) and the *Khamsa-ye Tahmāspi* (which is held in the British Museum). The last of his dated works was written in 982 AH/1574 CE, evidence that he lived in Mashhad until that time.

£1,000-1,500

13

**A SAFAVID KUBACHI POTTERY DISH
PERSIA, 17TH CENTURY**

underglaze decoration in polychrome with a wide band of repeat floral motifs within niches, otherwise known as the 'petal panel', a flowerhead to the centre of the well, verso with black ring band

28cm diameter

Note: For a comparable larger example in the the Victoria and Albert Museum, see accession number 1456-1904; and in the Metropolitan Museum, see accession number 17.120.94.

£800-1,000





14

**AN ILLUSTRATION FROM A
PERSIAN EPIC ATTRIBUTED
TO MU'IN MUSAVVIR: TWO
WARRIORS IN COMBAT
PERSIA, 17TH CENTURY**

gouache or acrylic on paper
heightened with gold, laid down on
card, depicting a warrior with a shield,
bow and arrow, on a white horse,
attacking his enemy on foot, soldiers
looking on from behind the mountains

13.6cm x 16.6cm

£1,500-2,000

Mu'in Musavvir (c.1610s-1693) was one of the most significant and prolific painters of the Safavid period. Born in Isfahan where he spent most of his life, Musavvir studied under the great court painter Reza-I Abbasi who was considered the last great master of the Persian miniature. His reverence for his master is immortalised within a portrait which survives today in Princeton University Library. Musavvir's long career (c.1635-1707) gave him the opportunity to produce a large body of work, and although much of it was concerned with traditional manuscript illustration, including several Shahnameh manuscripts, he also created refined single-page compositions. While his figural types relate closely to those of Reza-I Abbasi, deviating only slightly in the treatment of eyes and mouths, his work resists western influences, remaining true to the traditional painting of the region. Musavvir is known as a master of illustration paintings, especially figural scenes and compositions depicting banquets and battles.



15

**AN OTTOMAN CALLIGRAPHIC
EXERCISE SIGNED BY
MEHMED SHEHRI**

TURKEY, DATED AH 1153/ AD 1740

with nine diagonal lines in *naskh* script, and a wide panel in *thuluth* script above, gold rules, mounted on polychrome marbled card

15.7cm x 22.5cm

£3,000-4,000

Born in Istanbul, Mehmed Shehri was the son of a razor-maker (*usturaci*), thus known as *usturaci-zade* (razor-maker's son). He studied *thuluth* and *naskh* with the master calligrapher Mehmed Giridi (d. 1751) and got his calligrapher's diploma (*ijazat*) under his supervision. Both in *thuluth* and *naskh* scripts he followed the style of the

famous Hafız Osman Efendi (d. 1698) the calligraphy tutor of Sultan Mustafa II (r. 1695-1703) and Sultan Ahmed III (r. 1703-1730). Hafız Osman was also the calligraphy tutor of Mehmed Shehri's tutor Mehmed Giridi. He was only thirty-three years old when he died in 1740. He was buried in the Taksim cemetery in Istanbul.

16

**AN OTTOMAN CALLIGRAPHIC
EXERCISE SIGNED BY
MEHMED BAYAZIDE
TURKEY, 18TH CENTURY**

on paper, with six lines written in *naskh* script, and one line above written in *thuluth* script, gold dots separating verses, gold rules, mounted on polychrome marbled card

15.7cm x 22.5cm

£1,500-2,000



Mehmed Bayazidzade was a follower of the famous Ottoman court calligrapher Hafız Osman Efendi (d. 1689). An 18th century *hilye* panel almost certainly by the same

individual, signed "Mehmed Bayazid Dede", is in the Cengiz Cetindogan Collection, Istanbul. See, Faruk Taskale-Huseyin Gunduz, *Hilye-i Serife*, Antik AS, 2011, p. 111.



The striking and fine quality decoration consisting of geometric patterns on this calligrapher's chest follows the Ottoman fashion of the late 16th to early 17th century, seen in different forms of art. The arrangement of the pentagonal mother-of-pearl sections centred around a flowerhead is comparable to the decoration on a pair of doors in the pavilion of Sultan Murad III (r. 1595-1603) in the Topkapi Museum, and on a Qur'an stand in the Turkish and Islamic Art Museum, Istanbul (see J. David (ed), *Turks, A Journey of a Thousand Years*, Exhibition Catalogue, London, 2005, pp.374-375).

Chests of this quality were commissioned and owned by the Ottoman elite, including statesmen, scholars and calligraphers. Not only did they have a practical use to hold the important tools for calligraphy, but they also reflected luxury through their aesthetic design.



17^y

**A FINE OTTOMAN MOTHER-OF-PEARL,
TORTOISESHELL AND IVORY-INLAID
CALLIGRAPHER'S CHEST
TURKEY, 18TH CENTURY**

of rectangular form on four bracket feet, three drawers to front, decorated all over with tortoiseshell and mother-of-pearl sections centred around a flowerhead on the top and geometric designs, repeat geometric designs around the sides, with ivory and metalwork outlines, criss-cross borders

29.2cm x 68.2cm x 32.5cm

Note: A comparable chest sold at Sotheby's, *Arts of the Islamic World*, 22 April 2015, lot 239.

£8,000-12,000

18

**A LARGE OTTOMAN VOIDED SILK VELVET
AND METAL-THREAD PANEL (ÇATMA)**

TURKEY, BURSA OR ISTANBUL, LATE 16TH/ EARLY 17TH CENTURY

of rectangular form, the voided crimson silk velvet ground decorated with four rows of fan-shaped carnations, each with seven serrated petals supported by palm trees, mounted, in perspex box frame

164cm x 73cm

£10,000-15,000

The Ottoman Empire reached its apogee in the 16th century and the Ottomans used luxurious silk textiles for furnishings and for men's and women's clothing. The most prestigious were velvet and complex silk weaves called *kemha* and *seraser*. These often incorporated thread wrapped with silver or silver gilt.

The main centre for silk-weaving was Bursa in north-west Anatolia in Turkey. The industry was established there in the 15th century, largely to compete with Italian imports. The two most popular designs were the curved lattice, and rows of stylised flowers or stars. Originally introduced to Turkey from Italy, they gradually evolved into the dramatic, large-scale patterns associated with the Ottoman court. In this velvet the basic design, with large motifs in staggered rows, is derived from Italian models, but the stylised carnations are unmistakably Ottoman.

The fan-like carnations and tulips became very popular and sought-after motifs, not only by the Ottoman Imperial Court, but also from as far as the Imperial court of Russia (see Exhibition Catalogue, *The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin*), and Italy where the velvets were used for ecclesiastical vestments, a proof of their cross-cultural versatility.

For related examples see, Louise W. Mackie, *The Splendor of Turkish Weaving*, Washington, D.C.: The Textile Museum, 1973, no. 15; Christian Erber, *A Wealth of Silk and Velvet*, Bremen, 1993, pls. G10/1 and G10/2; Friedrich Spuhler, *Islamic Carpets and Textiles in the Keir Collection*, London 1978, no. 128.





19

A STRIKING IZNIK POTTERY TILE WITH 'SAZ' LEAVES AND FLORAL BLOSSOMS
OTTOMAN TURKEY, CIRCA 1570

of square form, underglaze decoration in two shades of cobalt blue, bole red and green on a white ground, with tendrils with issuing saz leaves containing prunus blossom, and flowering lotus palmettes, framed

26cm x 26cm

Provenance: Formerly the property of a lady in the 1980s.

Note: This striking tile is a fine example of Iznik production at its height. Rather than the use of black outline which was introduced some years later, the cobalt blue is used in two shades - the darker shade is used to form the outline of the saz leaves as well as the stylised floral palmettes and stems.

£12,000-18,000







20

**A STRIKING OTTOMAN SILK EMBROIDERED
PRAYER PANEL WITH A 'TREE OF LIFE'**
TURKEY, 18TH CENTURY

of rectangular form, the yellow silk ground embroidered in polychrome silk threads with a stylised mihrab enclosing a 'tree of life', with a border of repeat floral garlands, lined on the back with a strip of velcro for hanging

166cm x 101cm

Note: The 'Tree of Life' or 'Tree of Immortality' is sacred in Muslim religious text, and the design is often used on prayer panels within an arch setting. A tree in the Qur'an is referred to in relation to Adam and Eve, and the Hadith refers to trees in Heaven.

For comparable prayer hangings in the Topkapi Museum, see Exhibition Catalogue, *Sandıklarda Sakai Saray Yasami*, Istanbul, 2006, pp. 166-202.

£4,000-6,000

21

**A CLASSIC IZNIK POTTERY DISH
DECORATED WITH TULIPS AND ROSES**
TURKEY, SECOND HALF OF 16TH CENTURY

of shallow form with flattened rim, underglaze decoration in cobalt blue, bole red, green and black outline on a white ground, depicting red roses and blue tulips issuing from a leafy tuft, the rim with Chinese-inspired rock and wave motif

25.2cm diameter

Note: For a comparable Iznik dish decorated with tulips and roses, see John Carswell, Mina Moraitou and Melanie Gibson, *Iznik Ceramics at the Benaki Museum*, Benaki Museum - Ginkgo, London, 2023, p. 144. For two other similar dishes decorated with red roses, blue tulips see: *Iznik - L'Aventure d'une Collection*, Musée National de la Renaissance - Château d'Ecouen, 2005, plates. 194, 227.

£5,000-7,000



22†

A FINE OTTOMAN GILT-COPPER (TOMBAK) EWER AND BASIN**TURKEY, EARLY 18TH CENTURY**

the ewer of truncated pyriform body with tall waisted neck, applied 's'-shaped spout and handle, hinged dome-shaped lid with stylised cone-shaped finial, hammered, engraved and punched with repeat floral garland decoration, together with a large basin and detachable openwork filter with a ring band of raised *boteh*-shaped bosses

Ewer: 33.5cm high; Basin: 37.5cm diameter

Provenance: Private Belgian Collection.

Note: For a comparable Ottoman tombak ewer and basin inscribed with the name of the Valide Sultan, the mother of Sultan Mehmed IV (r. 1648-1687), see Tulay Gungen et al, *Tombak, Golden Grace*, Istanbul, 2018, p. 67.

£30,000-50,000

Tombak is a term used to describe a copper alloy that is mercury gilded to imitate the appearance of gold - a term that has become synonymous with crafts of the Ottoman Empire. According to the teachings (*Hadith*) of the Prophet Mohammad, the use of gold in daily objects represented extravagance and wastefulness. It is for this reason that *tombak*-ware was prized as an alternative to gold. The earliest examples date to the 16th century and tend to be confined to the Ottoman Imperial court arms and armour and important religious vessels such as mosque

candlesticks and *mataras*. The 17th and 18th centuries saw an emergence of more domestic vessels, such as this superb ewer and basin.

Ewers and basins were used at ceremonial events and gatherings for the washing of hands and ablution - an important custom in Muslim daily prayers. The present ewer and basin is a very fine example of *tombak*-ware from the 18th century on account of its almost pristine layer of gilt. It is richly decorated in the *rococo*-style which became very popular in the 18th century.





23

**AN OTTOMAN METAL-THREAD EMBROIDERED SILK LADY'S ROBE (ENTARI)
TURKEY, LATE 18TH CENTURY**

with short sleeves, the green silk ground profusely and intricately embroidered with various designs including ribboned branches of grapes, trees and further floral and vegetal motifs, lined

122cm long

£800-1,200

Note: This is a fine example at the height of Ottoman 18th century fashion. The embroidered detail is of very high quality.

For further Ottoman ladies' robes in the Sadberk Hanim Museum, see L. Gorunur, *Women's Costume of the Late Ottoman Era*, Istanbul, 2010.

24

**AN OTTOMAN SILK AND METAL-THREAD EMBROIDERED
PANEL DECORATED WITH PEARS
TURKEY, 18TH CENTURY**

square, the silk burgundy ground embroidered with silk and metal-thread, with an all-over repeat design of double pears, backed

92cm x 107cm

£500-700



25

**TWO SQUARE OTTOMAN EMBROIDERIES OR BOHCA
TURKEY, 18TH CENTURY**

one with a pink silk ground embroidered with polychrome threads with delicate floral sprays, the other with a linen ground embroidered in red and blue, backed

largest: 96cm x 96cm; smallest: 88cm x 78cm

£400-600

26

THREE OTTOMAN EMBROIDERED LINEN SASHES TURKEY, 18TH/ 19TH CENTURY

the cream linen panels embroidered in polychrome threads with floral designs on each of their ends

longest: 200cm; shortest: 160cm

£400-600



27

AN OTTOMAN SILK EMBROIDERED LADY'S LINEN HEADSCARF (CEVRE)

TURKEY, 18TH CENTURY

of square form, the edges with wide borders embroidered in polychrome silk, gilt and metal threads comprising alternating designs of summer houses, arches, cypress trees, bunches of grapes and flowers, each corner with a further architectural design with a crescent finial within a garland frame

86cm x 84cm

£800-1,200

Note: Simple floral decoration on these types of headscarves, napkins or sashes, is far more common. The inclusion of architectural and landscape designs is more unusual and thought to have been made for the Ottoman elite households. For a similarly decorated panel in Washington's Textile Museum, see Sumru Belger Krody, *Flowers of Silk & Gold, Four Centuries of Ottoman Embroidery*, Washington, 2000, Figure 21, p. 63.



28

AN OTTOMAN SILK EMBROIDERED LADY'S ROBE (ENTARI) TURKEY, LATE 18TH CENTURY

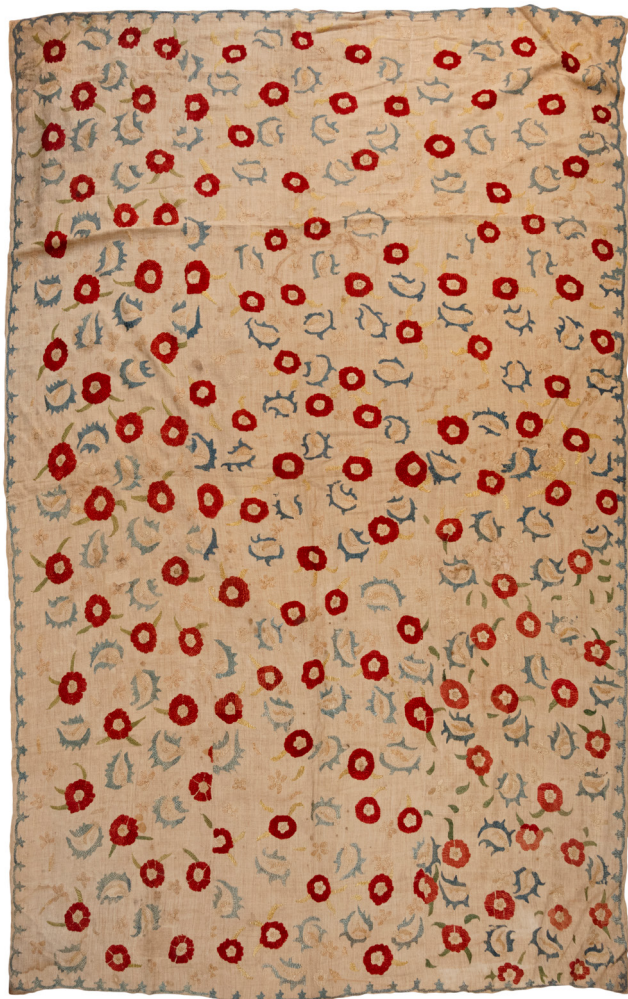
the cream silk ground embroidered predominantly in purple and green with elegant repeat vertical panels of floral designs alternating with gilt vertical narrow strip panels, ornate gilt-metal braiding, the inside lined in silk

142cm long

Note: For further examples of Ottoman ladies' robes from the 18th and 19th centuries in the Sadberk Hanım Museum, see L. Gorunur, *Women's Costume of the Late Ottoman Era*, Istanbul, 2010; and in the Topkapı Museum, see Exhibition Catalogue, *Sandıklarda Saklı Saray Yasamı*, Istanbul, 2006, pp. 46-51.

For a very similar example sold at auction, see Christie's, *Art and Textiles of the Islamic and Indian Worlds including works from the late Simon Digby*, 7 October 2011, lot 495.

£700-900



29

**A FINE OTTOMAN SILK EMBROIDERED LINEN COVERLET
TURKEY, 18TH CENTURY**

of rectangular form, the cream linen ground embroidered in predominantly red, blue and green threads with an all over repeat design of flowers

216cm x 131cm

Note: For further examples of similarly decorated Ottoman covers in The Textile Museum, see S. B. Krody, *Flowers of Silk & Gold*, Washington, 2000, plate nos. 5 and 15.

£1,200-1,800



30

**A LARGE GREEK ISLANDS EMBROIDERED LINEN COVER
GREEK ISLANDS, PROBABLY EPIRUS, 18TH CENTURY**

of rectangular form, the linen ground embroidered with polychrome silk threads with seven parallel bands made up of repeat designs of floral sprays, the ends with bands of flowerheads

240cm x 130cm

£2,000-3,000

31

**A FINE OTTOMAN SILK AND METAL-THREAD
EMBROIDERED COVERLET OR WALL HANGING**
TURKEY, 18TH CENTURY

of large and rectangular form, comprising three similar-sized loom widths sewn together, the yellow ground embroidered in silver and metal-thread with an all-over repeat ornate tree design, backed

196.5cm x 148cm

£1,500-2,000



32

**AN OTTOMAN SILK BURGUNDY
EMBROIDERED PRAYER PANEL**
TURKEY, 18TH CENTURY

rectangular, the burgundy ground embroidered in metal and polychrome silk threads, featuring a vase with a flowering plant within a stylised arch, the borders with a wide band of floral designs, backed

174cm x 113cm

£1,500-2,000



33

AN OTTOMAN ENAMELLED GLASS BOTTLE
TURKEY, ISTANBUL WORKSHOP, CIRCA 1800

of globular form with slightly bent neck, the clear slightly brownish glass decorated in red and green enamels with a band of stylised vines, some areas with gilt highlights, red and green ring bands around the spout, neck, shoulders and base, signed on base

17cm high

Provenance: Formerly, the collection of Robert Darley-Doran. A well respected numismatist, historian and author.

£800-1,000

34

**TWO OTTOMAN CIRCULAR
SINI COVERS**

TURKEY, 18TH/ 19TH CENTURY

each of circular form and made from velvet, embroidered with silk and metal-thread with floral decoration with tassels, each backed

largest: 100cm diameter

£300-500



Sini is a large, round tray which was traditionally used for serving food and drinks during social gatherings and ceremonies. For comparable *sini* covers in the Topkapi Palace Museum see Exhibition Catalogue, *Sandıklarda Saklı Saray Yaşamı*, exhibition held in the Dolmabahçe Palace, TBMM Milli Saraylar, Mas Matbaası, İstanbul, 2006, pp. 102-128.

35

**AN OTTOMAN VELVET PANEL WITH
HAGIA SOFIA**
TURKEY, 19TH CENTURY

the red velvet ground heavily embroidered in gilt-metal thread depicting Hagia Sofia

59cm x 55cm

£300-500



36

A GROUP OF SIX QAJAR MOULDED POTTERY TILES
PERSIA, TEHRAN OR ISFAHAN, CIRCA 1880

comprising four full tiles and two cut-down tiles, underglaze decoration in polychrome on a white ground, the tiles joining to form an overall design of a flower-filled ogival lattice with large lotus flowers and tulips

Four tiles: 34cm x 31.5cm; Two tiles: 31.5cm x 25.5cm; Total size: 99.5cm x 88.5cm

Provenance: Private Collection, UK.

£3,000-5,000



This painting is after a famous Safavid mural in the Chechen Sotoun palace (Forty Columns) in Isfahan. Our painting is a very detailed version and the artist has freely interpreted the scene by including figures in the foreground who appear to be a little inebriated from the excesses of the festivities.

37

SHAH TAHMASP ENTERTAINING MUGHAL EMPEROR HUMAYUN WITH A BANQUET BY A MASTER QAJAR ARTIST PERSIA, 19TH CENTURY

gouache and gold on paper, depicting a large gathering within a palace interior, drinking, eating and dancing, glazed and framed
21.6cm x 35.6cm

£3,000-5,000



38

**A QAJAR GOLD-DAMASCENED AND ENGRAVED
STEEL SHIELD AND MATCHING HELMET
PERSIA, 19TH CENTURY**

the shield of typical form with four raised circular bosses, the surface profusely engraved with floral and vegetal motifs, inscription-filled cartouches around the rim, the helmet similarly decorated with spike finial, with rivets and chainmail

Shield: 45cm diameter; Helmet: approx. 27.5cm high

£3,000-5,000



39

**A QAJAR ENCASED MERCHANT'S
SET OF WEIGHTS AND SCALES
PERSIA, 19TH CENTURY**

the rectangular carved wood box on four square feet enclosing a lacquered wood tray with various compartments containing a row of varying weights at the top, two different-sized scales with their suspending steel poles, and a pair of tweezers, the exterior box carved in low relief with floral and bird decoration

11.2cm x 33.4cm x 21.8cm

£800-1,200

40

**A QAJAR GOLD-DAMASCENED
WATERED STEEL DAGGER (KHANJAR)**
PERSIA, 19TH CENTURY

with curving and tapering double-edged watered steel blade with central ridge, the forte decorated with a lion attacking a stag amidst birds and foliage, the hilt decorated with vertical, pointed and cusped cartouches containing inscriptions, the top of the pommel with further inscriptions, with associated sheath

44cm long

£800-1,000



41

A QAJAR GILT METAL AND PEARL EMBROIDERED WOOL 'TERMEH' PANEL
PERSIA, 19TH CENTURY

of square form, the wool surface woven in polychrome with a repeat allover *boteh* and floral design, embroidered in gilt metal thread around the borders with meandering floral vines, and a large *boteh*-shaped design to one corner with flowers around it embroidered in seed-pearls, backed

79.5cm square

£1,000-1,500

Note: 'Termeh' panels such as this one, luxuriously decorated with silver thread and seed-pearls, were used on special occasions such as weddings or banquets at the Qajar court to decorate floors or low tables.



42

TWO LARGE LACQUER PANELS WITH ONE SIGNED BY MIRZA AQA EMAMI (1881-1955)
PERSIA, LATE 19TH/ EARLY 20TH CENTURY

signed centre left in the tree, the papier mache panel profusely lacquered in polychrome and gilt, with a central rectangular panel depicting figures within a palace interior, enjoying drinking and eating and other courtly pleasures, elegant flowering trees in the background, floral borders, inner margin with cartouches containing further scenes of courtly pleasures, framed; this lot includes a second panel, unsigned, the panel profusely lacquered in polychrome and gilt, depicting a palace interior with figures eating, drinking and dancing, flowering trees in the background, the border decorated with cusped cartouches and roundels with further figures and animals, framed

each 60cm x 44cm

£3,000-5,000

Note: Muhammad Mahdi, known as Mirza Aqa Imami *naqqa-bashi* Isfahani, studied in *majmal' al-sanayi'* in Tehran and returned to Isfahan where he had a workshop and trained many painters. He worked in watercolour, lacquer, miniature painting, illumination and leather covers. He died in AH 1344/ AD 1955. See M. A Karinzadeh Tabriz, *The Lives and Art of Old Painters in Iran*, vol. 3, 1991, pp. 1269-71.

43

TWO CALLIGRAPHIC EXERCISES SIGNED BY MIRZA GHOLAMREZA ESFAHANI (C.1830-1887)
PERSIA, 19TH CENTURY

brush ink on paper, with diagonal lines of *nastaliq* script, signed 'Ya Ali Madad', verso with handwritten translation, mounted, glazed and framed

each 23cm x 19cm

Note: Mirza Gholam Reza Esfahani, better known as Khoshnevis, was a well known 19th century Persian master calligrapher, born in Tehran. He often signed 'Ya Ali Madad', as in the case of these two works, which translates as: 'may the great exalted Allah help you'.

£1,000-1,500





44

**THE FORTUNE TELLER BY
PRINCE NOSRAT AL-DIN MIRZA SALAR ES-SALTANEH, 1913**

watercolour, crayon and pencil on paper laid down on card, signed in red ink bottom centre, 'Nosrat', depicting an interior scene with a man holding a manuscript and speaking to two covered women around a table on a carpet
23.2cm 33.5cm

Provenance: Formerly, old Private French Collection.

£5,000-7,000

Prince Nosrat al-Din Mirza Salar es-Saltaneh (1884-1954) was a Qajar prince and painter, the son of Nasser-al-Din Shah and princess Zina es Saltaneh, the grand-daughter of Abbas Mirza. Paintings by him are rare.

The Fortune Teller is after a well known painting by Mohammad Ghaffari, better known as Kamal-ol-Molk ('Perfection on Land'), a title bestowed upon him by Nasser-al-Din Shah when he was invited to paint at court. It is highly-likely that Prince Nosrat and Ghaffari knew one another, in addition to being of a similar age and sharing a passion for art.



45

A LARGE PAIR OF QAJAR LACQUERED BOOK COVERS PERSIA, 19TH CENTURY

each of rectangular form, profusely lacquered and decorated in a horizontal format with scenes from Jami's love poem, *Yusuf va Zulaikha*, with inscription-filled cartouches around the edge of the paintings, the lining of the covers lacquered in red with gold floral decoration
each cover: 30cm x 49cm

£1,500-2,000

Note: The scene depicted on the covers is undoubtedly the most well known scene from Jami's poem, *Yusuf va Zulaikha*, where maidens faint or accidentally cut their fingers instead of oranges upon the appearance of the beautiful Yusuf in Zulaikha's chamber.







A PRIVATE COLLECTION OF EUROPEAN ISLAMIC- STYLE ENAMEL GLASS

46

AN ISLAMIC-STYLE ENAMELLED GLASS PEDESTAL TAZZA FRANCE OR GERMANY, 19TH CENTURY

of trumpet-form on a tall flaring foot, the clear glass decorated in polychrome and gilt with stylised split-palmettes and palmettes, narrow bands of vegetal and floral designs

16cm high

Provenance: Prominent UK Collection.

£3,000-5,000

47

AN ISLAMIC-STYLE ENAMELLED GLASS LIDDED VASE FRANCE OR GERMANY, 19TH CENTURY

of squat pear shape with wide cylindrical neck, the clear glass decorated in polychrome with a wide band of pseudo-Arabic inscriptions and floral medallions around the neck, a narrow band of floral motifs around the shoulder, applied and moulded scalloped edge around the body, the lid decorated ensuite, unsigned

16.5cm high

Provenance: Prominent UK Collection.

£4,000-6,000





48

A LARGE 'GALLÉ' ISLAMIC-STYLE ENAMEL GLASS BOWL**FRANCE, EMILLE GALLÉ (1846-1904)**

unsigned, the brownish clear glass with polychrome enamels, decorated with vegetal designs and two cusped cartouches containing Persian huntsmen on horseback

15cm high; 38cm diameter max.

Provenance: Prominent UK Collection.

£7,000-9,000

Since the Middle Ages, Islamic ceramics had been admired in Europe for their rich glazes and colourful decoration. Islamic art also provided French glass artists of the 1850s with a new source of inspiration. Introduced to the glass of Islam by Phillipe Joseph Brocard, Emile Gallé is considered one of the most outstanding glass artists of his time and a pioneer of the Art Nouveau movement. He travelled in Paris, London and Weimar after his training, which included art, botany,

and chemistry, and began producing fine pottery, furniture and jewellery. Gallé's early work in the 1880s frequently borrowed motifs from Indo-Persian miniatures and Islamic calligraphy. Like his teacher Brocard, Gallé was also unable to read Arabic thus rather than slavishly copy ancient inscriptions he simply invented his own Islamic/ French language alphabet which he inscribed mottoes on his glass with bright colours.



49

A LARGE 'BROCARD' ISLAMIC-STYLE ENAMELLED GLASS DISH
FRANCE, PARIS, PHILIPPE-JOSEPH BROCARD, DATED 1869

of shallow form with upright rim on a short foot, the clear glass decorated predominantly in red, blue, white and gold allover in Moorish-style decoration with floral, trefoil and geometric bands, foot signed 'Brocard a Paris 1869'

33.2cm diameter

Provenance: Prominent UK Collection.

Note: See lot 51.

£5,000-7,000

50

A 'LOBMEYR' ENAMELLED IZNIK-STYLE GLASS DISH
AUSTRIA, VIENNA, CIRCA 1878

of shallow form, the slightly yellow-toned glass decorated in white, blue, red and gold with a floral spray issuing from a leafy tuft, surrounded by a band of floral motifs, the rim with an interpretation of the characteristic Iznik-style rock and wave motif, foot signed with Lobmeyr monogram

27.5cm diameter

Provenance: Prominent UK Collection.

£2,000-3,000

Lobmeyr was founded in 1823 in Bohemia by Joseph Lobmeyr (1792-1855), who was later joined by his son Ludwig. This family run glass house initially specialised in the design and creation of one-off statement pieces including chandeliers that adorned Bavarian castles and State opera theatres. Lobmeyr creations were considered so spectacular that they were celebrated by the Crown Prince of Austria, Rudolf Habsburg (1858-1889), who proclaimed the manufacturer to be the “jewel of Austrian industry”.

During this era, the prevailing influence of Eastern aesthetics inspired Ludwig Lobmeyr to introduce new mesmerizing styles and enamel painting. Lobmeyr was the first Austrian glass manufacturer to embrace and adapt the enamelling techniques pioneered by French glassware manufacturer Philippe-Joseph Brocard (1831-1896). Their designs attracted much attention and became highly sought after and were displayed in Paris in the 1878 Exposition. Lobmeyr continued to exhibit at all the major international fairs in the last quarter of the 19th century.



51

A SUPERB MINIATURE 'BROCARD' MAMLUK-STYLE ENAMELLED GLASS MOSQUE LAMP
FRANCE, PARIS, PHILIPPE-JOSEPH BROCARD, DATED 1874

with squat body and three loop handles, wide flaring neck, and short splayed foot, all decorated in gilt and polychrome, the body with a band of floral sprays, a narrow band of meandering floral vines below, the neck decorated with a wide band of *thuluth* inscriptions on a blue ground, foot signed 'Brocard 1874'

13.5cm high

Provenance: Prominent UK Collection.

Note: The inscription is copied from a Mamluk piece with the titles of al-Malik al-Nasir:

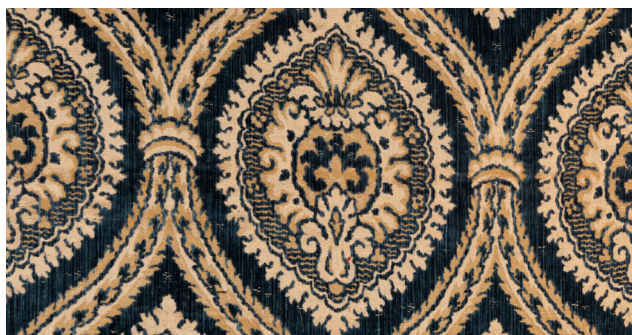
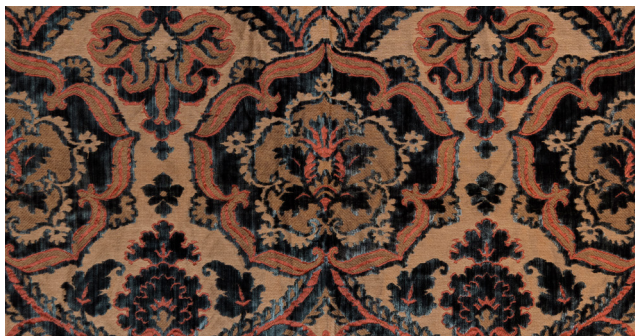
"Glory to our lord the sultan, the king, the learned, the just, al-Malik al-Nasir, may (God) glorify his victory."

£8,000-12,000

Philippe-Joseph Brocard (1831-1896) was a pioneer in the development of glassmaking in the second half of the 19th century. He started his career as a restorer and collector of antiques, and was so captivated by the Mamluk mosque lamps in the Musée de Cluny, Paris, that he started to collect and study them. His interest led him to rediscover and master early Mamluk techniques such as using firm, colourful enamels to decorate his glass models. Brocard's design repertoire consisted largely of floral and geometric

ornament and Arabic calligraphy. However, as he could not read Arabic his calligraphy sometimes contained errors. Brocard's work attracted a wide audience, and his objects were included in the Universal Exhibitions of the second half of the 19th century. Today Brocard's creations are housed in museums and collections around the world, including the British Museum (inv. no. M&ME 1902,11-18,1), the Victoria and Albert Museum (inv. no. 71-1890), and the Corning Museum of Glass (inv. no. 78.3.16).





52

**GROUP OF NINE OTTOMAN-STYLE VOIDED VELVET PANELS
POSSIBLY BY FORTUNY, ITALY, 19TH CENTURY**

each mostly square, decorated with a variety of designs within an
ogival lattice

each on average: 68cm x 65.5cm

Note: The present collection of Italian velvets in the Ottoman style document the ongoing interest in Ottoman art and lifestyle in Europe during the 19th century. The roots of this cultural and aesthetical movement stretch back to the 18th century *Turquerie* fashion, see, Haydn Williams, *Turquerie: An 18th Century European Fantasy*, Thames & Hudson, 2014.

£800-1,200





INDIAN MINIATURES & WORKS OF ART



53

A SILVER-INLAID COPPER ALLOY BIDRI HOOKAH BASE DECORATED WITH POPPY SPRAYS

INDIA, DECCAN, BIDAR, LATE 18TH/ EARLY 19TH CENTURY

of rounded form, the truncated neck flaring with moulding and neck ring, decorated in silver inlay with a bold frieze of stylised poppy sprays, the shoulder with a meandering floral vine, the neck with further poppy sprays

17.5cm high

Provenance: Formerly, a Private German Collection.

Note: Stylised Hyderabad poppies were frequently depicted in eighteenth century Deccani decorative arts and often used in the foreground gardens of Hyderabad paintings. A bell-shaped huqqa base with almost identical poppies in the *aftabi* technique is illustrated in Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997, p.237, ill.398.

£2,000-3,000

54

A MUGHAL RED SANDSTONE OPENWORK JALI SCREEN

INDIA, AGRA, 18TH CENTURY

of rectangular form, finely carved and pierced on both sides with a central and stylised vase from which issues a spray of exotic leaves, flanked by further half vases and leaves, trefoil designs at the feet of the vases, mounted on stand

58.5cm x 39cm x 3cm

Note: The design exhibits a strong European influence in both style and motif with sinuous "S" shaped scrolls, vases and urns. The European influence on the designs of Mughal India was first transmitted through European paintings and prints which were avidly collected by the Mughal court. The carved and pierced *jalis* that surmount the railings enclosing the cenotaphs of Shah Jahan and Mumtaz Mahal at the Taj Mahal are decorated with comparable urns spaced by robust, scrolling leafy swags. (Koch, pp. 32-33, pl. 2, and Nou and Okada, 1993, pp. 58-59, 64, 65, 66-67). Rococo "S" scrolls executed as *pietra dura* inlay can also be seen on the balconies of the roof of the Taj Mahal (*ibid.*, pp. 138-139, 141, 145). Both these examples demonstrate the European influence clearly seen on this fine *jali*.

£2,000-3,000





55

**SHAH 'ABBAS OF PERSIA RECEIVING
THE MUGHAL AMBASSADOR KHAN
'ALAM IN 1618**

PROVINCIAL MUGHAL, INDIA, DELHI,
CIRCA 1800

gouache heightened in gold on card, bright orange border with gold floral decoration, blue outer border, sprinkled in gold, Shah 'Abbas sits to the right wearing his distinctive headdress and offering a gold dish to the Mughal ambassador Khan 'Alam who wears an elaborate turban set with a *sarpech*, verso with four lines of inscription in *nastal'iq*, comprising a Persian quatrain, old inventory number in red ink: No. 540/120

34.7cm x 24.4cm

Note: For a similar subject, see Christie's, *Art of the Islamic and Indian Worlds*, 25 October 2018, lot 145.

£1,500-2,000

56

ELEPHANTS IN COMBAT

PROVINCIAL MUGHAL, INDIA, SECOND
HALF OF 17TH CENTURY

gouache heightened in gold on paper laid down on card, depicting elephants in combat with their tamers seated atop against a green ground, all set within a Safavid illuminated cartouche, an owner's stamp in the margin

17.4cm x 23.5cm

£400-600



57

**A MUGHAL RED SANDSTONE
SCREEN DECORATED WITH AN IRIS
NORTHERN INDIA, 18TH CENTURY**

of rectangular form, carved in low relief
with a central rectangular niche containing
an elegant Iris, mounted on stand

43cm x 26cm

Provenance: Purchased from Spink on 28th
October 1997.

£1,500-2,000



58

**A PROVINCIAL MUGHAL ALBUM PAGE
WITH CAMEO PORTRAITS
INDIA, LUCKNOW, CIRCA 1760**

gouache on paper heightened in gold, featuring four cameo
portraits depicting European women, possibly courtesans, in a
variety of period dresses, including two that are semi-nude, with
gold floral borders on red and green, mounted, glazed and framed

21.5cm x 19.5cm

£1,500-2,000



59

**FROM A PERSIAN EPIC:
A PRISONER CAPTURED
IN A MOUNTAINOUS
LANDSCAPE BY AN ARMY
INDIA, PROVINCIAL
MUGHAL, 18TH CENTURY**

gouache on paper heightened in gold, mounted on an album page with gilt decorated borders, depicting soldiers with richly caparisoned horses for battle capturing a warrior and his horse, all within a mountainous landscape, a river in the foreground, glazed and framed

28.5cm x 19.5cm

Provenance: From the Estate of Dorothy Bohm (1924-2023). Dorothy Bohm was a British photographer based in London, known for her portraiture, street photography, early adoption of colour, and photography of London and Paris. She is considered one of the doyennes of British photography.

Dorothy Bohm was born in 1924 in Königsberg, East Prussia and moved to England in 1939. By the age of 21, she was running her own very successful portrait studio in central Manchester, known as Studio Alexander. In the mid-1950s, she lived for a while both in Paris and New York before settling definitively in northwest London.

Her first solo exhibition, *People at Peace*, took place at the Institute of Contemporary Arts in London in 1969, and 1970 saw the publication of her first book, *A World Observed*. Numerous more books and exhibitions would follow. In 1971 she was closely involved in the founding of The Photographers' Gallery, and served as its Associate Director for the next fifteen years. By the 1990s Dorothy was firmly established as one of the doyennes of British photography, with work in numerous public and private collections, including Tate, the Victoria & Albert Museum, Guildhall Art Gallery and the Musée Carnavalet, Paris.

£3,000-4,000

60

**A MUGHAL ROCK-
CRYSTAL HILTED STEEL
DAGGER (PESHKABZ)
INDIA, 18TH CENTURY**

with straight watered steel tapering blade with reinforced sharp edge and flattened spine, carved rock crystal hilt with a gold and ruby-set crescent shaped finial suspended from it, the associated velvet covered scabbard with gilt metal chape and finial

35.5cm long

Provenance: Formerly, the Collection of a Prince.

£3,000-4,000



61

**A STEEL ARMGUARD
SOUTH INDIA, 17TH CENTURY**

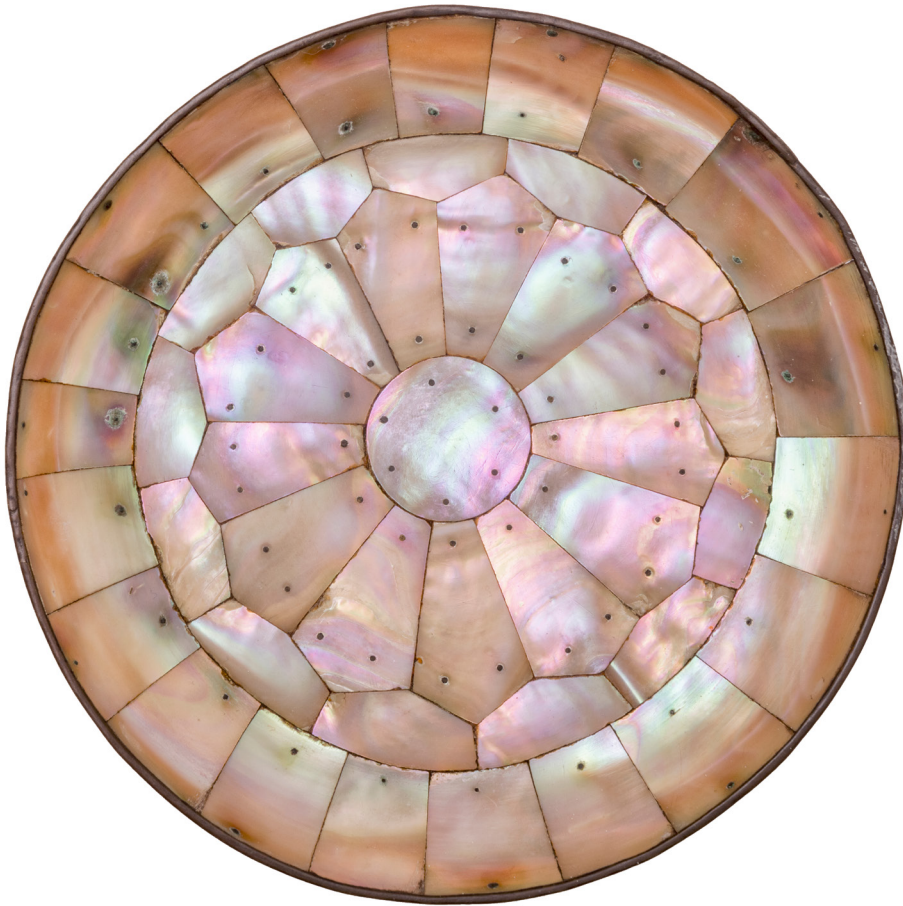
of typical form with applied and raised decoration on the front and back, the borders with applied and repeat trefoil designs, the inside painted in white with 'A52'

34cm long

Provenance: Formerly the collection of Roy Elvis, catalogue no. A52.

Literature: Roy Elvis, *The Hindu Warrior: the Roy Elvis collection of South Indian arms and armour with associated items*, 2020.

£800-1,000



62

**AN INDO-PORTUGUESE
MOTHER-OF-PEARL DISH**
INDIA, GUJARAT, 17TH CENTURY

of shallow form with rounded sides
on a short brass ring foot, composed
of geometric sections of mother-of-
pearl forming a central flowerhead,
radiating panels around the sides, all
sections pinned, verso with radiating
panels, brass band around the rim

2.4cm high; 15.2cm diameter

Provenance: As part of Select Property
from the Penicuik Estate, Scotland.

£2,000-3,000

INDO-PORTUGUESE MOTHER-OF-PEARL VESSELS FROM PENICUIK ESTATE

63

**AN INDO-PORTUGUESE MOTHER-
OF-PEARL BOWL**

INDIA, GUJARAT, 17TH CENTURY

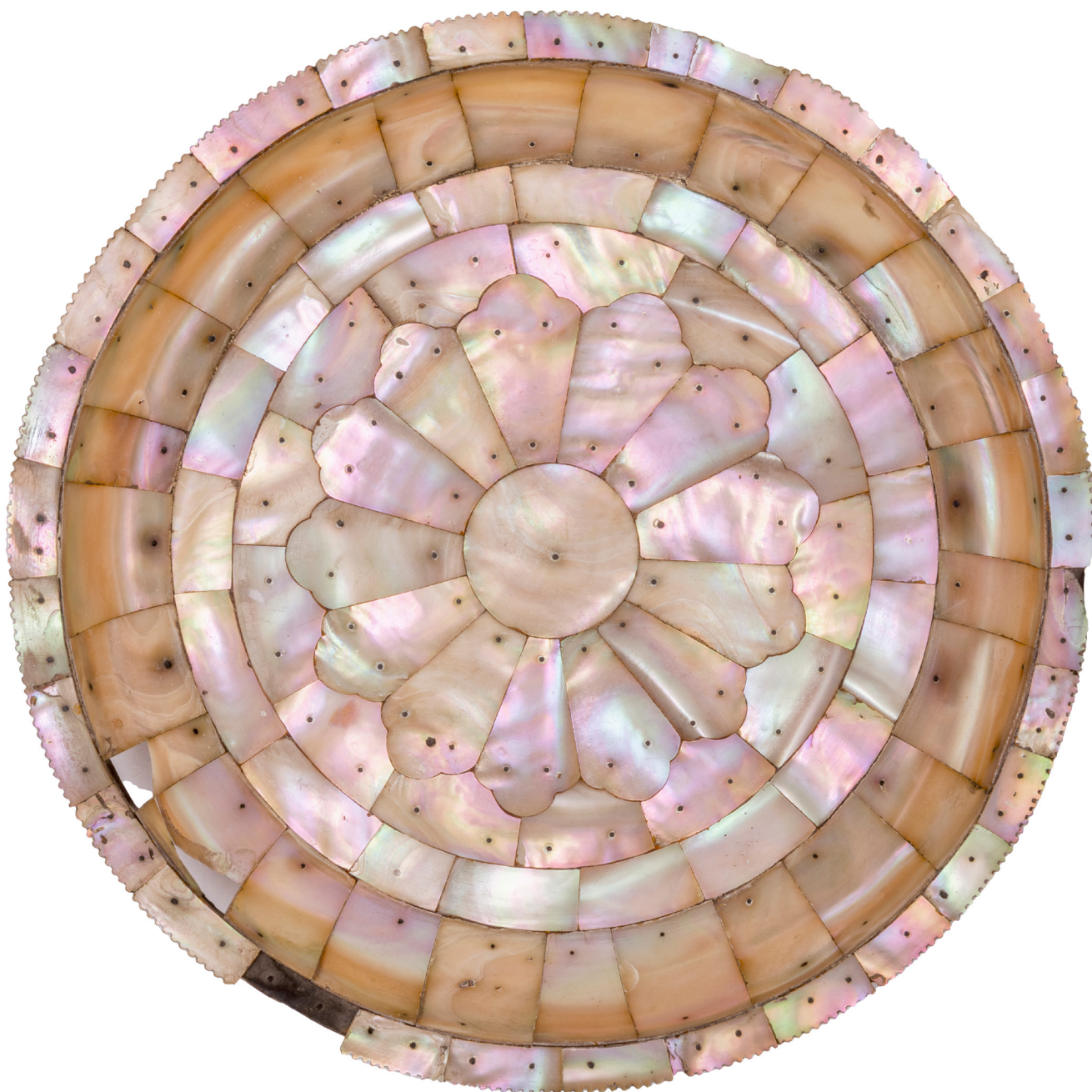
of rounded form on a short foot ring,
formed of geometric mother-of-pearl
pinned sections forming radiating panels
issuing from a central circular panel, brass
ring bands under the rim and under the foot

7cm high; 13.8cm diameter

Provenance: As part of Select Property from
the Penicuik Estate, Scotland.

£1,000-1,500





Note: Mother-of-pearl was prized by the Portuguese settlers in Gujarat for its luminous and lustrous qualities, and they consequently commissioned craftsmen to decorate furniture, arms and armour, and whole dinner services with it, amongst other things.

At first, 19th century art historians believed these types of mother-of-pearl vessels were European due to their shape. However, a recorded example listed in an inventory dated to 1586 in the Dresden Green Vaults, shows that vessels of this style are known to have been brought to Europe as early as the 16th century. They were especially cherished by European nobility who exhibited them in their 'kunstkammer'.

For similar scallop-edged dishes along with other shaped vessels decorated in mother-of-pearl in the Victoria and Albert Museum see accession numbers 4283-1857; similarly in the British Museum, see accession number OA+.2643.1-2. For a further discussion on the use of mother-of-pearl in India, see Amin Jaffer, *Luxury Goods From India: the art of the Indian Cabinet-Maker*, London: V&A, 2002, pp. 38-39.

64

AN INDO-PORTUGUESE MOTHER-OF-PEARL DISH INDIA, GUJARAT, EARLY 17TH CENTURY

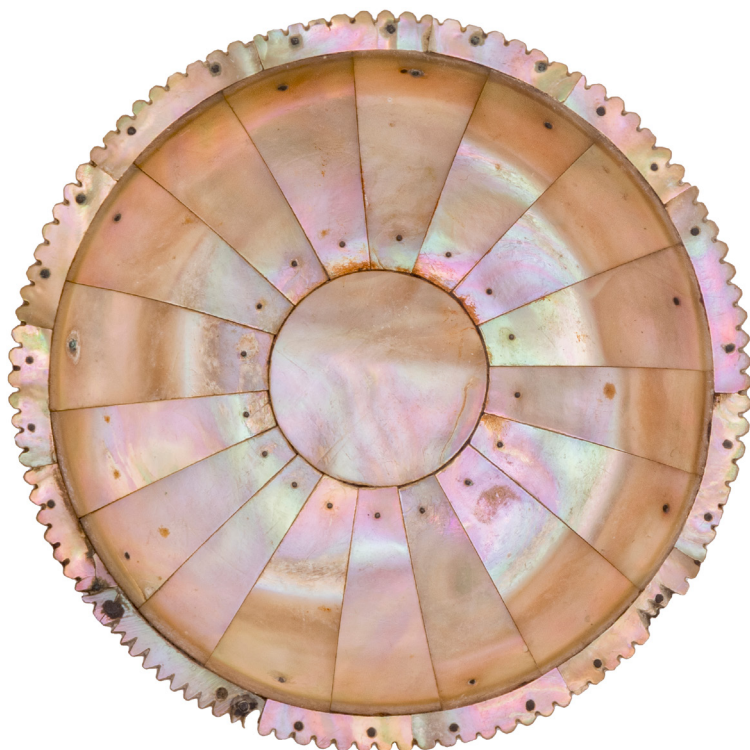
of shallow rounded form with a narrow flat rim on a short brass foot ring, composed of geometric mother-of-pearl sections forming a flowerhead within a central roundel with an outer band of radiating panels, all sections secured by pins, jagged rim edge, verso with central circular panel and radiating panels, brass band below rim

3.3cm high; 20.2cm diameter

Provenance: As part of Select Property from the Penicuik Estate, Scotland.

Note: For a very similar Indo-Portuguese dish, see Bonhams, *Islamic and Indian Art*, 14 November 2023, lot 92.

£3,000-5,000



65

**A MINIATURE INDO-PORTUGUESE
MOTHER-OF-PEARL DISH**
INDIA, GUJARAT, 17TH CENTURY

with rounded sides with narrow flat jagged-edged rim, on a short brass foot ring, composed of mother-of-pearl sections forming a circular panel with radiating panels, brass band below the rim

2.5cm high; 10cm diameter

Provenance: As part of Select Property from the Penicuik Estate, Scotland.

£1,500-2,000

66

AN INDO-PORTUGUESE MOTHER-OF-PEARL VASE
INDIA, GUJARAT, 17TH CENTURY

of pear-shape on a flat base with vertical short neck, formed of geometric mother-of-pearl sections in vertical radial lines, four brass bands with repeat circular motifs

12.7cm high

Provenance: As part of Select Property from the Penicuik Estate, Scotland.

£1,000-1,500



67

A QUANTITY OF MOTHER-OF-PEARL ITEMS
INDIA, GUJARAT, 17TH CENTURY AND LATER

comprising four silver-mounted spoons (one broken), six ladle bowls, a miniature footed bowl, two flared finials, and four small pieces

Bowl: 3.5cm high; Ladle bowl: 8cm long max.; Finial: 4.5cm high

Provenance: As part of Select Property from the Penicuik Estate, Scotland.

£300-500



68

**AN INDO-PORTUGUESE
MOTHER-OF-PEARL BOWL**
INDIA, GUJARAT, 17TH CENTURY

of rounded form on a slightly flaring short foot, composed of geometric mother-of-pearl pinned sections forming radiating panels issuing from a circular central panel, semi-covered brass ring band around the rim, covered brass foot ring

9cm high; 16cm diameter

Provenance: As part of Select Property from the Penicuik Estate, Scotland.

£1,500-2,000



69

**A PAIR OF INDO-PORTUGUESE
MOTHER-OF-PEARL DISHES**
INDIA, GUJARAT, 17TH CENTURY

each with damaged sections, of shallow form on a short foot rim with rounded sides and flat scallop-edged rim, composed of geometric pinned mother-of-pearl sections forming a large circular rosette with radial panels, verso with different-shaped sections forming a circle with a surrounding band of radiating panels

3cm high; 20.5cm diameter

Provenance: As part of Select Property from the Penicuik Estate, Scotland.

£2,000-3,000



Not many paintings from Jaipur are in Western collections, largely because its royal collections were not dispersed, as were those in other states in Rajasthan and the Punjab Hills. Jaipur, which was known as Amber until the new capital city was founded by Jai Singh II in 1727, lacks a continuous history of painting. The Hindu *rajas* of Jaipur were amongst the first to extend cooperation to the Mughals, with Raja Bhar Mal (r. 1548-1575) giving his daughter in marriage to the Mughal emperor Akbar (r. 1556-1605), and his granddaughter to Jahangir (r. 1605-1627). Raja Man Singh was more than an ally of the Mughals; he became Akbar's trusted general. Early painting in Jaipur was heavily modelled on the Mughal pattern.

A more characteristic Jaipur style emerged during the eighteenth century, when painting flourished during the reign of Maharaja Sawai Pratap Singh (1778-1803), a scholar, poet, ardent Vaishnavite and devotee of Krishna, whom he was meant to resemble in likeness.

Under the patronage of Pratap Singh, the Jaipur school of painting entered a new and dynamic phase, with his *atelier* consisting of more than fifty artists. The greatest master was Sahib Ram, the Chief Royal Painter at Jaipur to whom the present drawing is attributed.

Sahib Ram began his long career circa 1740, and would remain active throughout the second half of the eighteenth century until 1803. His earliest works were produced under the reign of Sawai Jai Singh II (1699-1743).

70

**A PRINCE HOLDING FLOWERS
ATTRIBUTED TO SAHIB RAM
INDIA, RAJASTHAN, INDIA, CIRCA 1790**

ink and gouache on paper, areas heightened with white and coloured pigments, the prince stands facing left holding a flower in each of his hands, dressed in a flaring pleated skirt secured by a *patka*, bedecked in pearls, emeralds and rubies, his turban adorned by a *sarpech* and two feathered aigrettes, a halo around his head

29.5cm x 21.5cm

£2,000-3,000

Sahib Ram's most celebrated paintings, now in the Maharaja of Jaipur Museum, include a coloured bust portrait of Pratap Singh dated 1793, a full-size portrait of Pratap Singh also dated 1793, and a mural painting of Radha and Krishna dancing, accompanied by nineteen *gopis*.

Two large drawings attributed to Sahib Ram, preparatory studies for the mural painting of Radha and Krishna in Jaipur, depicting a "Singer and Sarangi Player" and the "Head of Krishna", are in the Metropolitan Museum of Art, New York. These drawings, in a style similar to the present drawing, are published in Steven Kossak, *Indian Court Painting: 16th-19th Century*, 1997, pp. 119-121, cat. nos. 74 and 75.

For more information about Sahib Ram see Ritu Pratap, *The Panorama of Jaipur Paintings*, New Delhi, 1996, pp. 183-84.

71

**AN ILLUSTRATION FROM
A RAMAYANA SERIES BY A
MASTER PAHARI ARTIST: THE
CORONATION OF RAMA
INDIA, PUNJAB HILLS, GULER,
CIRCA 1840**

pencil and ink on paper with highlights in a yellow pigment, laid down on card, a black rule along three edges, depicting Rama and Sita seated on a throne with elaborate feet in the form of seated lions, Hanuman with two devotees standing before them, their hair coiffed with long side curls and all wearing crowns, behind them stands an attendant holding a fly whisk

18.3cm x 23.8cm

£1,500-2,000





72

**AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES ATTRIBUTED TO MANAKU OF GULER
INDIA, PUNJAB HILLS, GULER, CIRCA 1740**

ink on paper, inscribed with the number '115' in *takri* in the lower border, depicting a nobleman seated on a platform with his arms resting on his shield, wearing a turban and sporting a long and elegant moustache, a sword lies by his side, a dagger is tucked into his *patka*, an attendant holds a flywhisk over his master's head, the external scene is framed by trees on either side, mounted, glazed and framed

19cm x 28.5cm

Provenance: The Stuart Cary Welch Collection (1928-2008).

Sotheby's, London, *Stuart Cary Welch Collection, Part II*, 31st May 2011, lot 60.

£15,000-18,000



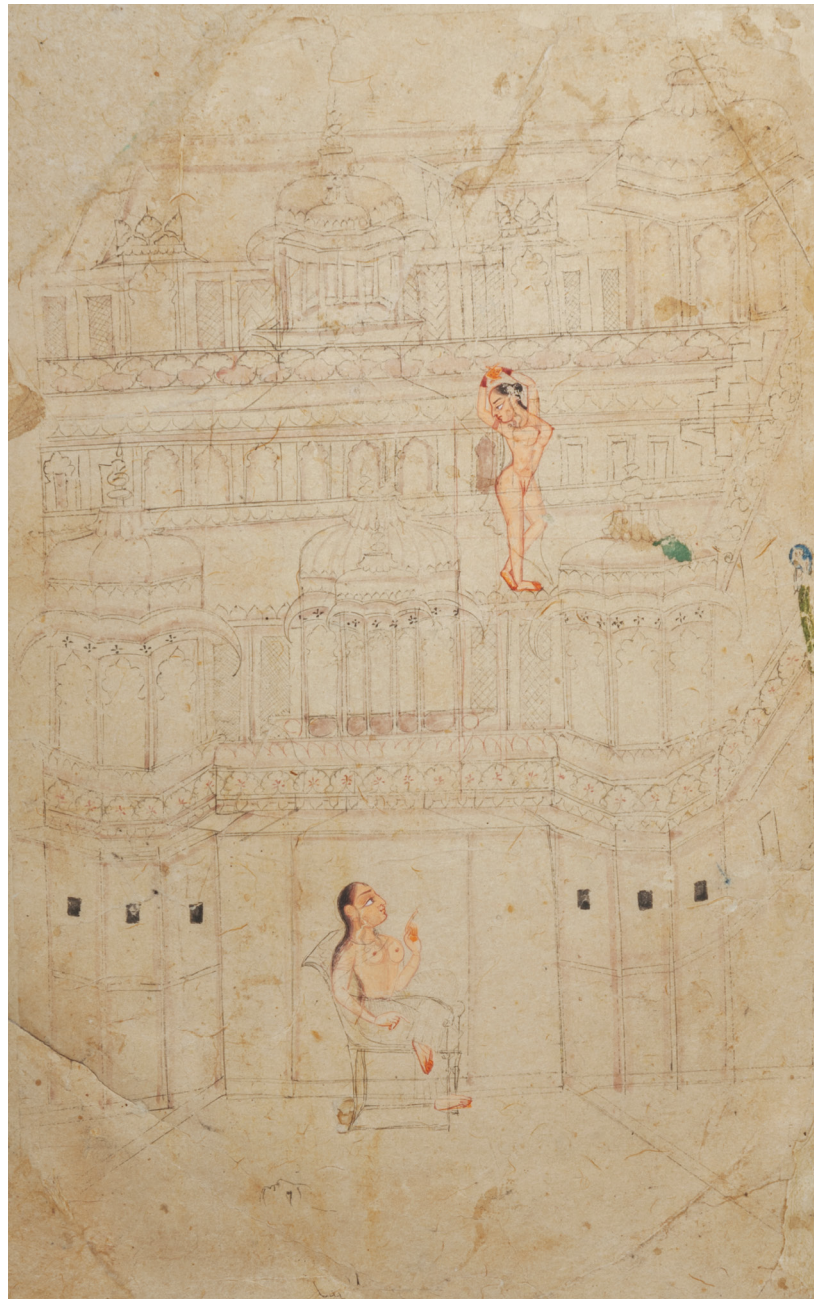
Note: This very fine illustration is from an important set of drawings which are part of a Bhagavata Purana series produced at Guler, a small state in the Punjab Hills bordered by Kangra and Nurpur, around 1740. The series is unfinished but extensive, and comprises both completed paintings and hundreds of drawings such as the present one, which pick up the narrative when the paintings end. The series has been attributed by B. N. Goswamy and Eberhard Fischer to the master painter Manaku of Guler, son of Pandit Sen and elder brother of Nainsukh.

In the major exhibition and catalogue, *Pahari Masters: Court painters of India*, India, 1992, at the museum Rietberg, Zurich, Goswamy and Fischer publish four paintings and two drawings from this great Bhagavata Purana on pp. 258-263, nos. 105-110. They estimate that the series, consisting of the finished paintings and the drawings, may have ran close to one thousand folios, a gigantic task which would have taken Manaku many years, even with the assistance of members of his prodigiously talented family.

While other members of the family workshop will have helped to complete the paintings, it is likely that Manaku worked on the drawings alone as he conceived each scene. They can be seen as 'preliminary' rather than 'preparatory' works, since Manaku seems to have been constantly thinking about his compositions and altering them, as shown by the under drawings in charcoal on some of the drawings that embody his first thoughts. Unlike other drawings of his series, there is no inscription in *takri* on the margin, making identification of the scene difficult, since the text is very extensive and there are all kinds of episodes, generally neglected, that Manaku seems to have chosen to illustrate. The series is dense in its visual narration and scenes are treated expansively, with many pictures used to depict the detailed progress of an episode.

Only a few drawings of this series have been published. No. 109 illustrated in Goswamy and Fischer, 1992, is from the collection of Dr Jyoti and Nona Datta in Los Angeles, while no. 110 is in the Museum Rietberg, Zurich. For further discussion of the painter and two drawings also at the Rietberg, see the chapter on Manaku by Goswamy and Fischer in Milo C. Beach, Eberhard Fischer and B. N. Goswamy (eds.) with Jorrit Britschgi (project director), *Masters of Indian Painting II: 1650-1900*, 2011, pp. 641-658, figs. 11 and 11a.





73

NUDE FEMALE FIGURES INSIDE THE ZENANA
INDIA, RAJASTHAN, KOTAH, EARLY 18TH CENTURY

pen, ink and opaque watercolour on paper, depicting two nude girls within an elaborate palace setting, mounted, glazed and framed; this lot includes a drawing, ink, pencil and gouache on paper, depicting a young maiden holding a flower facing to the left, unframed 17.5cm x 10.5cm

Provenance: Formerly, the Stuart Cary Welch Collection (1928-2008). Sotheby's, London, *Cary Welch Collection, Part II*, 31 May 2011, lot 33.

Exhibited: Loaned anonymously to the Fogg Art Museum, Harvard University, 1983, accession no. 200.1983.

Note: This delicate and rather unusual drawing brings to prominence the two nude girls. They are the only part of the composition that are painted, so their pink complexions and hennaed hands stand out against the extravagant palace architecture. The girl at the centre of the picture is stretching with her arms above her head. The girl below is seated in a chair. Their naked bodies and casual postures suggest that they are relaxing within the most private area of the *zenana*.

£4,000-5,000

74

**OPIUM EATERS
CONFUSED BY A RAT**
INDIA, RAJASTHAN, LATE
18TH CENTURY

ink and gouache on
paper, depicting a group
of drugged opium eaters
confused by the sudden
appearance of a large rat

26cm x 17.5cm

Provenance: Sotheby's, *Stuart Cary Welch Collection*, Part II, 31 May 2011, Lot 27.

Note: According to Rosemary Crill who publishes a Jodhpur version of this subject dating to circa 1830-1840 ("A group of opium eaters threatening a rat", in *Marwar Painting: A History of the Jodhpur Style*, 1999, p. 146, fig. 120), the most popular humorous subjects in 18th century genre scenes were spurious holy men and opium addicts. Variations on these themes occur in most Rajasthani schools, and examples are also found in the provincial Mughal and Pahari schools. Although it is not clear where the fashion started, it must derive from some popular story, legend or proverb originating in a Mughal cultural milieu, concerning the comical confusion of drug addicts, as found also in the common *bhang* drinkers genre subject, *bhang* being a drink containing cannabis. Mughal pictures lack the element of ridicule, which is always present in Rajput caricatures, which bring out the grotesque.

In the painting at Jodhpur Fort, a group of typically inept misfits brandish swords and guns at a rat that sits with total unconcern under a tree. A horse is seen in the lower left corner, grazing with an air of great contentment; it seems to be faring much better than the skinny horse in the Ajmer picture or any of the opium addicts in these pictures. The pathetic emaciated horse is found in a number of Mughal and Persian prototypes, for example the miserable horse by Basawan illustrated in Stuart Cary Welch, *Indian Drawings and Painted Sketches: 16th through 19th centuries*, 1976, pp. 36-37, no. 8. The emaciated horse is usually a symbol of the *nafs* or the lower soul. Our picture does not include a horse.

A closely related Jaipur or Mewar variant with three emaciated horses in the Museum Rietberg, Zurich, is published in Ludwig V. Habighorst, Peter A., Reichart and Vijay Sharma, *Love for Pleasure: Betel, Tobacco, Wine and Drugs in Indian Miniatures*, 2007, pp. 112-113, fig. 74.



Two opium eaters are galloping towards the mouse on thin nags. Habighorst observes that with this silly metaphor of the hunt of a mouse, the effects of drug misuse are illustrated with biting, sarcastic humour - signs of bodily decay and the inability to perceive reality.

A Pahari version, probably from Kulu circa 1800, is illustrated in Kalpana Desai and Pratapditya Pal, *A Centennial Bouquet: The Khandalavala Collection of Indian Art in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya*, 2004, pp. 188-189, cat. no. 97.

£3,000-5,000



75

**AN ILLUSTRATION
FROM A
RAGAMALA SERIES:
KAMOD RAGINI
INDIA, RAJASTHAN,
SIROHI, CIRCA 1680**

gouache heightened in gold on paper, red border, inscription in *devanagari* in upper margin, depicting a maiden stringing garlands, seated in a landscape facing left under a tree in blossom, a female attendant preparing a bed-chamber under a canopy to the right, a peacock on the roof, old inscriptions in pencil on the reverse, mounted, framed and glazed

22cm x 16.7cm

Provenance: Formerly, the collection of V. S. Naipaul (1932-2018).

£3,000-5,000

76

**AN ILLUSTRATION FROM A RAGAMALA SERIES:
COUPLE IN AN EROTIC EMBRACE
INDIA, RAJASTHAN, SIROHI, LATE 17TH CENTURY**

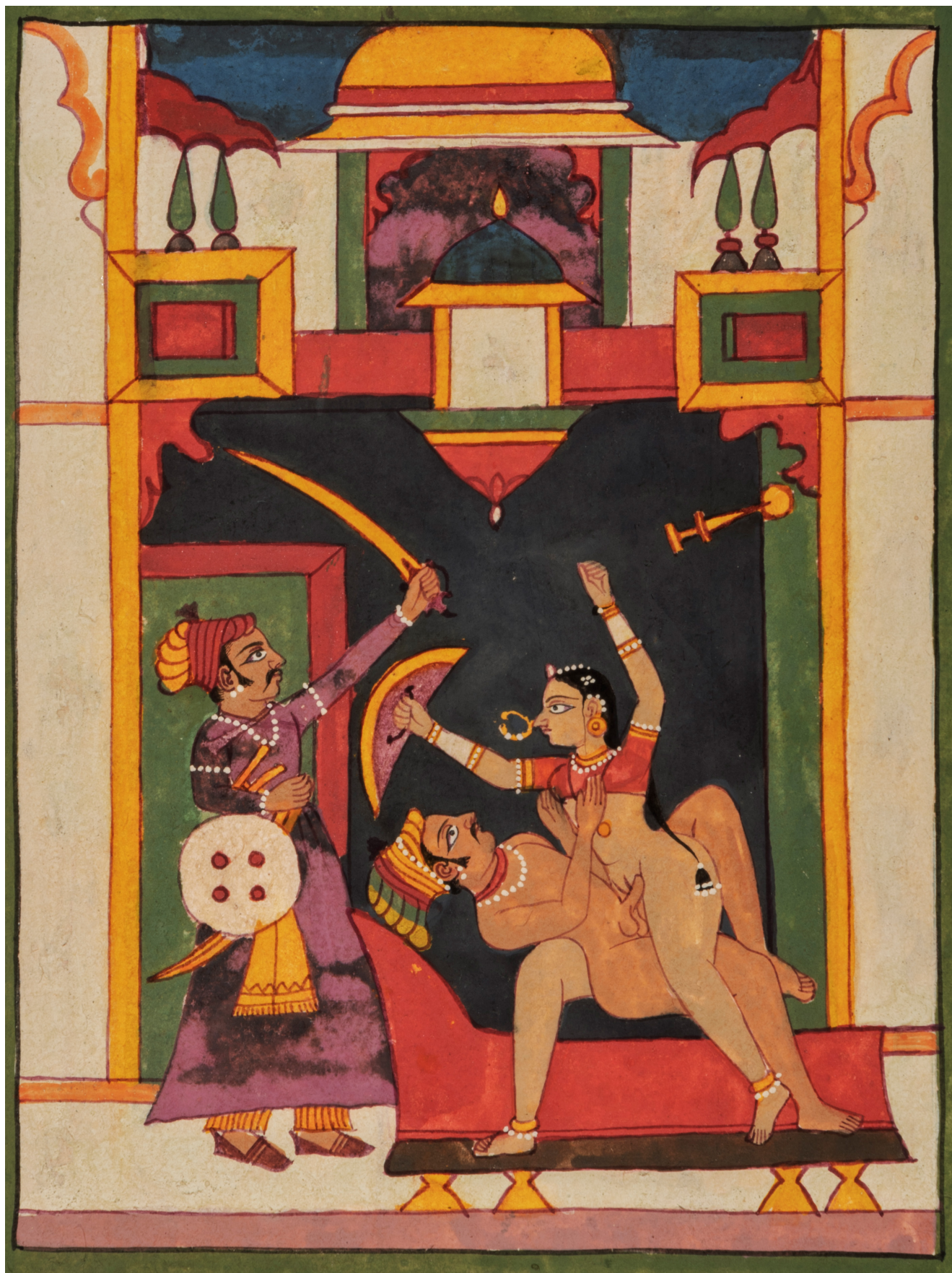
gouache heightened in gold on paper, green border, within a symmetrical architectural interior, a mistress astride a prince brandishing a shield, an officer standing to the left striding forward waving a sword, balcony above, mounted, glazed and framed

20.5cm x 16cm

Provenance: Formerly, the collection of V. S. Naipaul (1932-2018).

£3,000-5,000

Note: Painting at Sirohi, a Rajasthani school between Marwar and Mewar, bears many resemblances of the Mewar style with its strong vibrant colours. Although not as large as the schools of Mewar, Bundi, Kotah, Marwar, Bikaner and Jaipur, Sirohi artists produced fine work for their patrons following the demands for portraits, hunting and court scenes. This painting has an unusual symmetry reflecting the influence of a visiting Mughal artist adding to the captivating subject.





77

**AN ILLUSTRATION FROM A RAGAMALA SERIES: BAIRADI RAGINI
INDIA, RAJASTHAN, MEWAR, CIRCA 1635-45**

gouache heightened in gold on paper, red border with rules in black ink, depicting a night scene with a couple caressing against bolsters under a canopy in a pavilion, a white bed by their side, a female attendant offering them wine on the right, palm tree landscape in the background, vases and floral sprays in the foreground

26.1cm x 19.3cm

Provenance: Formerly, the collection of Nasli Heeramanek (1902-1971).

Heeramanek was a Parsi-American art dealer who specialised in Pre-Columbian and Asian art. Born in Bombay, he moved to New York in the 1920s and remained there until his death in 1971. He and his wife Alice had a substantial art collection of which the majority is held in the Los Angeles County Museum of Art and The National Museum of Delhi.

£3,000-5,000

Note: This painting is in the style of Sahibdin and Manohar. Both artists used strong, vibrant colours typical of Rajasthani painting in their palettes, illustrating not only ragamala series but other Hindu texts too.

Sahibdin, a Muslim, was a major artist at the court of Mewar in the seventeenth century during the reign of Maharana Jagat Singh (r.1628-1661) along with the slightly later artist Manohar.

For comparison and further discussion on Sahibdin and Mewar painting see:

E. Binney, *Rajput Miniatures from the collection of Edwin Binney 3rd.*, Portland, 1968, no.5.

A. Topsfield, *Court Painting at Udaipur*, Zurich, 2001, pp. 7, 9-10, 16, 32-33, 35, 55-78, 86-87, 89-96, 100-101, 109-10, 143-44, 158, 277.

C. Glynn, R. Skelton and A.L. Dallapiccola, *Ragamala Paintings from the Claudio Moscatelli Collection*, London, 2011.

**A PORTRAIT OF MAHARANA SARUP SINGH OF MEWAR
(R. 1842-61) ATTRIBUTED TO THE ARTIST 'TARA'
INDIA, RAJASTHAN, MEWAR, MID-19TH CENTURY**

gouache on paper heightened in gold, purple border with margin rules in red, white and black, depicting the ruler facing to the right wearing a white *jama* and a red turban decorated with pearls, strands of emeralds and pearls about his neck, holding a *tulwar* in his left hand, a jade-hilted dagger tucked into his gold and red striped *patka*, against a green landscape, *nagari* inscription on verso, mounted, glazed and framed

24.4cm x 16.9cm

£1,500-2,000

Note: Tara, also known as Tara Chand, was an artist working at the Mewar court over a period of twenty-five years from circa 1836 to 1861 and during the reign of Maharana Sarup Singh. He was a hugely competent artist valued at the Mewar court for his hunting and equestrian scenes, several of which are in the National Gallery of Victoria, Melbourne, Australia. There is also a charming portrait of this court artist with possibly his two young sons by the British artist William Carpenter, circa 1851 bearing the inscription '*Tara Chund, court painter, Udaipur*' in the Victoria and Albert Museum, London.



For further discussion, see:

L. York Leach, *Mughal and Other Indian Schools from the Chester Beatty Library*, London, 1995, pp. 1014-1018.

A. Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria*, Melbourne, 1980, pp.14-16, fig.1.

D. Diamond and D. Khera, *A Splendid Land: Paintings from Royal Udaipur*, Washington D.C., 2023.



**A PORTRAIT OF MAHARANA SARUP SINGH OF
MEWAR (R. 1842-1861) ATTRIBUTED TO THE
ARTIST 'TARA'**

INDIA, RAJASTHAN, MEWAR, MID-19TH CENTURY

gouache on paper heightened in gold, brown border with white and pink rules, depicting the ruler standing facing to the right, formally dressed in a pink *jama* secured with a gold *patka*, in which sits a sword and a ram-hilted dagger, he holds a bejewelled *tulwar* over his right shoulder, wears a bejewelled cap and his face is wrapped in a green nimbus, green landscape behind, mounted, glazed and framed

29cm x 21.8cm

Note: See note to previous lot.

£1,500-2,000

80

**A RAJPUT EQUESTRIAN PORTRAIT OF
MAHARAJA BHEEM SINGH (R. 1784-1804)
INDIA, RAJASTHAN, JODHPUR, CIRCA 1840**

gouache on paper heightened with gold, red border, the ruler riding a grey stallion to the left, five attendants running alongside, two waving *cauris*, another bearing a banner, red border, framed and glazed

40.5cm x 29cm

Provenance: Formerly, Janak Khendry Collection, Toronto, Canada.

Note: See note to Lot 82.

£1,500-2,000



81

**A RAJA OR THAKUR SEATED WITH COURTIERS ON A TERRACE
INDIA, RAJASTHAN, MARWAR, CIRCA 1760**

gouache on paper, depicting the raja smoking from a hookah pipe with the hookah base placed before him, each member of the group dressed in white holding a little flower, many with *tulwars* by their sides, musicians performing in the foreground, flanked by attendants in the background, *nagiri* inscription on verso

22.7cm x 31.5cm

£3,000-4,000

Note: This Rajasthani painting executed at a small thikana school close to Jodhpur in Marwar has a strong vibrancy, mainly derived from the subject smoking a hookah surrounded by courtiers with the hookah base placed centrally in the foreground. Careful thought has gone into the positions around the main figure and the colour of some of the turbans makes for a beautiful contrast against the white *jamās*. For a close comparison see: R.Crill, *Marwar Painting*, Mumbai, 1999, fig. 80.





82

A GROUP OF SIX RAJPUT EQUESTRIAN PORTRAITS INDIA, RAJASTHAN, JODHPUR, 19TH CENTURY

gouache on paper heightened in gold, each depicting a ruler on horseback, some with inscriptions in *nagari*, mounted, glazed and framed to match, as follows:

Raja Sultan Singhji (b.1848-1890), the son of Maharaja Takht Singh of Jodhpur (r.1843-1873), riding a grey dappled horse accompanied by four retainers on foot, red border, circa 1840

Maharana Pratap Singhji of Mewar (r.1572-1597) riding a fully armoured or barding stallion to the left, second half of 19th century

Raja Zalim Singhji, the son of Maharaja Takht Singh of Jodhpur (r. 1843-1873) riding a stallion to the left, accompanied by three retainers on foot, *nagari* inscription at bottom, circa 1840

Maharaja Bhim Singh (r.1794-1804) riding a brown stallion to the right, a retainer running alongside, circa 1840

Maharana Sardar Singh of Udaipur (r.1838-1842) riding a stallion to the left, three retainers running alongside, one bearing a fan, another a morchal, circa 1840

Maharana Jawan Singhji of Udaipur (r.1828-1838), a Sisodia ruler of the Kingdom of Udaipur, riding a stallion to the left, three retainers walking on foot alongside, *nagari* inscription at bottom, mid-19th century

Sight size, largest: 33cm x 20cm

£8,000-12,000



Provenance: Formerly, The Estate of Daniel and Natalie Schwartz.

Daniel Schwartz led a rich and colourful life. Having fought and survived in the D-Day invasions of Normandy he successfully turned his hand to business, film production and art collecting. Neighbours to the Hollywood elite, Daniel and his wife Nathalie were close friends with Frank and Barbara Sinatra, regularly dining out and golfing together. Nathalie and Barabara often championed the same charities, making a real difference to impoverished Jewish communities. Daniel's real passion, however, was for racehorses, regularly collaborating with successful businesspeople to purchase the very best. Seattle Dancer was perhaps his most famous horse bought for a staggering \$13.1m in 1985. Daniel's love for horses was also very much evident in his art collection.

Note: Equestrian portraits in Indian miniature paintings were always popular subjects for Indian artists working at the royal courts in India over the centuries. The rulers of the capital Jodhpur and surrounding thikanas in Marwar, an area in western Rajasthan bordering the Thar desert, eagerly commissioned local artists to depict processions and hunting scenes reflecting their powerful positions at court and the importance of their steeds. The artists were also given commissions from the nearby kingdom of Udaipur. For further discussion on Marwar painting and comparisons with equestrian portraits see: R. Crill, *Marwar Painting: A History of the Marwar Style*, Mumbai, 1999, figs. 93, 95, 104, 105 and 106.





83

**AN ILLUSTRATION TO THE BHAGAVATA PURANA:
KRISHNA AND BALARAMA WORSHIPPED BY
DEVOTEES, THREE GOPIS WATCHING FROM A
PAVILLION, A CHARIOT TO THE RIGHT
CENTRAL INDIA, SECOND HALF OF 18TH CENTURY**

gouache on paper, nagari script on painted surface, six
lines of nagari script text at bottom, red border, mounted
glazed and framed

34.2cm x 12.8cm

Provenance: Bonhams, *Islamic and Indian Art, Part II*,
6th April 2006, lot 454
Private Collection, UK.

£800-1,200

84

**HINDOLA RAGA: A PRINCE AND HIS MISTRESS SEATED
ON A SWING ON A TERRACE, SURROUNDED BY FEMALE
ATTENDANTS**

INDIA, JAIPUR, CIRCA 1830

gouache on paper, yellow panel at top with four lines of nagari
text, yellow and red borders, nagari inscription on reverse,
mounted, glazed and framed

15.1cm x 10.8cm

Provenance: Bonhams, *Islamic and Indian Art*, 10th April 2008, lot 100.
Private Collection, UK.

£600-800





85

**TODDY
COLLECTORS
TAPPING
COCONUT
TREES FOR MILK**
INDIA,
HYDERABAD,
CIRCA 1825

gouache on paper,
red border with
nastaliq inscription
at top centre,
mounted, glazed
and framed

22.8cm x 12.7cm

Provenance:
Formerly at Arthur
Tooth and Sons,
Bruton Street,
London.

Formerly Peter
Cochrane Collection
(1913-2004).

Bonhams, *Islamic and
Indian Art*, Part II, 6th
April 2006, lot 337.
Private Collection,
UK.

Note: This is
a charming
representation of
day to day life in
India in the early
19th century. For
another painting
from the same
series, see Bonhams,
Islamic and Indian Art,
6th October 2008,
lot 408.

£800-1,200

86

**KRISHNA CONSOLED
BY THE GOPIS IN A
GLADE, THEIR BROKEN
WATER-POTS AT THE
SIDE OF A STREAM IN
THE FOREGROUND**
INDIA, PUNJAB HILLS,
CIRCA 1840

gouache on paper, black
floral borders, mounted,
glazed and framed

17cm x 23.1cm

Provenance: Bonhams,
Islamic and Indian Art, 12th
October 2006, lot 288.

£1,200-1,800



87

**A PRINCE WITH HIS MISTRESS
ON A PALACE TERRACE
SMOKING A HOOKAH**
INDIA, PUNJAB HILLS, KANGRA,
CIRCA 1830

gouache on paper heightened in
gold, depicting a couple within
a palace pavilion seated on a
summer carpet, he dressed
in a yellow *achkan* smoking a
hookah, she in a white *angharka*,
a landscaped garden with a water
feature in the foreground with
two ducks, tree landscape in the
background, flanked by female
attendants, within a white and gold
floral border

28.5cm x 22.6cm

Provenance: Private UK Collection,
acquired over 20 years ago.

£2,000-3,000



88

RADHA AND KRISHNA ENTHRONED ON A PALACE TERRACE WITH FEMALE ATTENDANTS
INDIA, PUNJAB HILLS, MANDI, CIRCA 1820

gouache and gold on paper, the couple seated on a lotus on a golden throne under a canopy, a female devotee worshipping before them, a female attendant standing to the right waving a *morchal*, all on a floral red carpet on a terrace, white and gold floral border, glazed and framed

22.8cm x 19.2cm

Provenance: Formerly, Private Swiss Collection.

Note: For comparison see W. G. Archer, *Indian Paintings from the Punjab Hills*, London 1973, Vol. II, p.280, no. 62, and L. York Leach, *Mughal and Other Indian Schools from the Chester Beatty Library*, London, 1985, p. 1087, pl. 11.

£3,000-5,000



89

**THE GODDESS DURGA ON HER TIGER
SLAYING THE DEMONS**

INDIA, PUNJAB HILLS, GULER, 19TH CENTURY

gouache on paper heightened in gold, floral blue border and red outer border, depicting Durga seated on large tiger holding all her various attributes, a decapitated demon lying on the ground in the foreground, and the other defending himself with his shield, mounted, glazed and framed

Sight size: 23.5cm x 30.5cm

£1,500-2,000

90

**INDRA RIDING HIS
ELEPHANT, RECEIVED BY
BALARAMA ENTHRONED**
INDIA, PAHARI, SECOND HALF OF
19TH CENTURY

gouache on paper, panel at bottom with three lines of *nagari* text in thick black ink, floral border, mounted, glazed and framed

29cm x 19.6cm

Provenance: Bonhams, *Islamic and Indian Art*,
10th April 2008, lot 127.
Private Collection, UK.

£2,000-3,000





91

MAHARAO RAM SINGH (R. 1827-1866)
RECEIVING EUROPEANS IN A PALACE INTERIOR
INDIA, KOTAH, 19TH CENTURY

gouache and gold on paper, red border with white rules,
 glazed and framed

34.9cm x 47.8cm

Note: Maharao Ram Singh is one of the most frequently depicted rulers of Kotah, often seen in durbars and meetings with other rulers and British officials, who were heavily involved in the politics of the state and the surrounding area. See S. C. Welch (ed), *Gods, Kings and Tigers: the Art of Kotah*, Munich 1997, p. 55.

£1,500-2,000



92

KRISHNA UP A TREE PLAYING THE FLUTE TO THE GOPIS
INDIA, JAIPUR, 19TH CENTURY

gouache on paper, Krishna playing his flute in a tree watching
 the gopis swimming before him, palace pavilions in the
 background, glazed and framed

39.5cm x 29.5cm

£400-600



93

DIVALI CELEBRATIONS AT NIGHT, LADIES HOLDING FIREWORKS ON A PALACE TERRACE BY A LAKE
INDIA, MURSHIDABAD, FIRST HALF OF 19TH CENTURY

gouache heightened in gold on paper, depicting a group of ladies and two boys on a palace terrace under a moonlit sky, two ladies holding fireworks out over a lily-covered lake, moonlit hills in the background, the palace facade with highly detailed floral decoration

29cm x 21cm

£3,000-5,000

94

A SIKH SARDAR RECLINING AGAINST BOLSTERS ON A PALACE TERRACE
INDIA, HARYANA, HANSI, CIRCA 1830

gouache on paper heightened in gold, depicting a Sikh sardar dressed in a yellow *jama* and green turban holding rosary beads, reclining against a bolster on a rug on a palace terrace, a shield leaning against his side, a sword laid out next to him, an attendant to his left dressed in white waving a *cauri*, a landscape with trees behind, mounted, glazed and framed

21cm x 15.7cm

Provenance: Formerly from a French Collection.

£2,500-3,000

Note: Paintings from Hansi in the Haryana region close to Delhi are rare and bear many of the attributes and influences of the late Mughal and Company School studios as seen in the celebrated Fraser album. Painting had also developed in the Punjab Plains close to the Pahari schools in the Punjab Hills. With commissions from both the British and rulers of the Punjab, artists were well occupied and the studios kept busy.



For further discussion on painting from the Haryana region, the Punjab Plains and Sikh culture see:

L. York Leach, *Mughal and Other Indian Schools from the Chester Beatty Library*, Vol. II, London, 1995 pp. 734-740.

M. Archer and T. Falk, *The Passionate Quest: The Fraser Brothers in India*, London, 1989.

K. Singh, N. Poovaya-Smith and K. Ponnappa, *Warm and Rich and Fearless, A brief survey of Sikh Culture*, Bradford Art Galleries and Museum Exhibition Catalogue, 1991.

S. Stronge (ed.) *The Arts of the Sikh Kingdoms*, V&A Publication, London, 1999.

Ranjit Singh, *Sikh. Warrior. King.*, Wallace Collection Exhibition Catalogue, London, 2024.

95

A PORTRAIT OF A SEATED SIKH GURU
INDIA, PUNJAB PLAINS, 19TH CENTURY

gouache on paper, depicting a Sikh Guru seated against a bolster on a rug on a terrace holding out rosary beads, landscape behind, mounted, glazed and framed

14.6cm x 9.1cm

£1,000-1,500



96

COURTIERS IN A LANDSCAPE**SOUTH INDIA, TANJORE, CIRCA 1800**

gouache on paper heightened in gold, depicting a gentleman offering a courtesan a rose, the courtesan holding a betel leaf out to him, pink border with black margin rules, mounted, glazed and framed

30.7cm x 22cm

£1,000-1,500

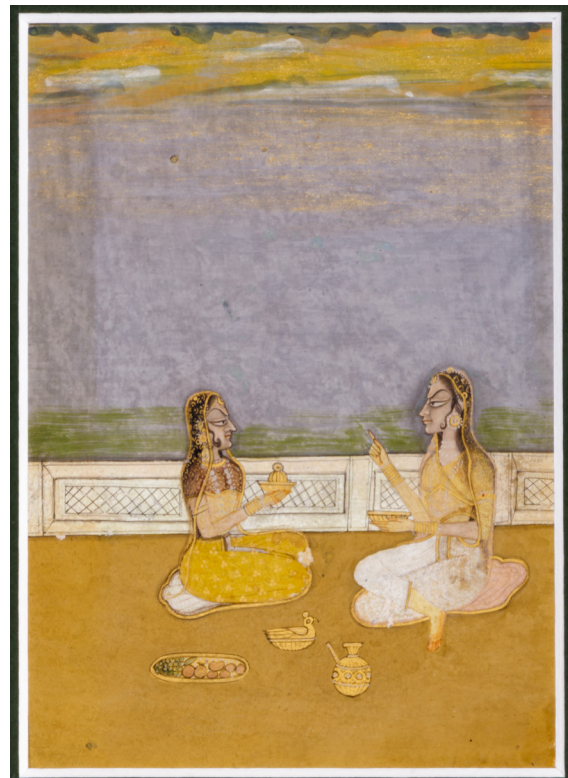
97

**TWO LADIES EXCHANGING
PLEASANTRIES ON A PALACE TERRACE**
INDIA, KISHANGAR, CIRCA 1830

gouache on paper heightened in gold, depicting two ladies eating and drinking together on a terrace, trays of sweet meats and a pouring vessel in the foreground, landscape behind

13.7cm x 9.7cm

Provenance: Private Berlin Collection, acquired before 2007.

£1,000-1,500

98

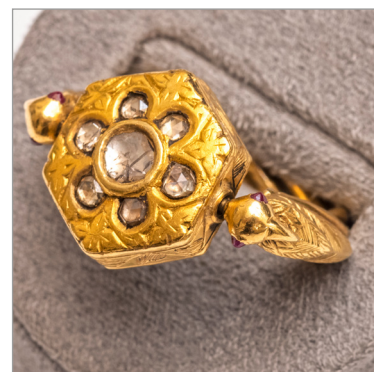
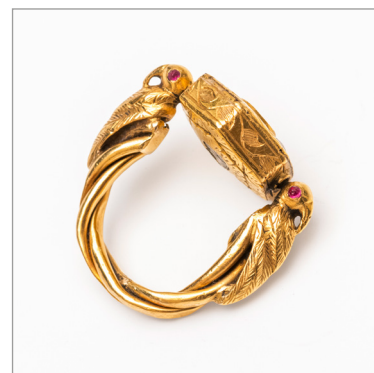
**A DIAMOND AND RUBY-SET
GOLD SWIVEL RING**

NORTHERN INDIA, 19TH CENTURY

the octagonal-shaped gold head suspended from the inside shoulders, set with diamonds forming a flowerhead, verso set with one single diamond, surface carved with vegetal designs, the shoulders decorated with parrots peering outwards, their eyes set with rubies

Ring size: N ½

£800-1,000



99

**A GEM-SET AND ENAMEL GOLD
PENDANT NECKLACE**

INDIA, 19TH CENTURY

the pendant of tear-shape with cusped rim, recto set with paste and a central ruby within the *kundan* technique, verso decorated in polychrome enamel with birds and vegetal designs

Pendant: 3cm diameter

£800-1,200



100

**A STUDY OF A MALABAR TROGON BIRD
COMPANY SCHOOL, INDIA, CIRCA 1815**

opaque pigments on English paper, mounted,
glazed and framed

13.8cm x 11cm

Provenance: Acquired in circa 2006 from Jeremy
Knowles Indian Works of Art.

£600-800



101

**MAIDENS BY A RIVER IN A FOREST LANDSCAPE
BY SYED HASAN ASKARI (INDIA, 1907-1969)**

oil on panel, highlighted in gold leaf, signed lower left,
S.H. Askari, framed

85.5cm x 29cm

Provenance: Formerly, deceased estate, New York.

Note: Following the early pioneer Raja Ravi Varma (1848-1906), Syed Hasan Askari was part of a group of Academic Realists who fused European academic art with Indian sensibility and iconography. Born on 29 December 1907 in Jhansi, India, Askari studied at the Government School of Art and Craft in Lucknow, before relocating to London and studying at the Royal College of Art between 1935-1939. His work initially consisted of large murals however he soon became a successful portrait painter. His artworks were purchased by the Nawabs of the day, ruling princes, governors, ministers, presidents and high officials and their wives. Askari also taught art in India and the U.K.; amongst his students was Lady Halett who was married to Sir Morrie Halett (Governor of the United Provinces in India).

£3,000-5,000

THE GANDHI GARLAND

102

**A GARLAND
PRESENTED AND WORN BY
MAHATMA GANDHI DURING
THE DANDI MARCH IN 1930
INDIA, CIRCA 1930**

composed of a large teardrop shaped medallion of pink cloth backed on card applied with silver and gold thread and sequins in an elaborate decorative pattern, edged with gold tinsel, with four smaller rectangular medallions and two triangular medallions similarly decorated, all connected with gold threads and forming a necklace, in folded paper wrappers inscribed in Gujarati

60cm (23½in)

Provenance: Formerly, the collection of the late Dr Balvantrai N. Kanuga of Ahmedabad.

Thence by descent.

Dr Kanuga had been Gandhi's personal physician as far back as 1918, and the two remained friends until the time of Gandhi's death. Both Balvantrai N. Kanuga (1878-1949) and his wife Nanduben were also determined *satyagrahi* who were willing to face imprisonment for the cause of Independence and spent extensive periods at Gandhi's ashram.

£20,000-30,000



Vintage print (105 x 80mm) of an amateur photograph of Gandhi being presented with the garland, inscribed on the reserve *Gandhiji Nanduben Kanuga. On the day of Dandi March. At Bungalow 12th March 1930.*

This garland was presented to Gandhi to mark an auspicious beginning to the Salt March, a major non-violent protest in India in March–April 1930. The Salt March was one of the most successful campaigns in Gandhi's struggle against British rule in India to win equal rights and freedom for Indians. Starting at his ashram (religious retreat) at Sabarmati (near Ahmadabad), the march reached Dandi after a journey of some 240 miles. On the morning of April 6, Gandhi and his followers picked up handfuls of salt from along the seashore. In so doing, they technically "produced" salt and broke the law.

The photograph accompanying this lot shows Nanduben Kanuga placing the garland around Gandhi's neck. The Kanugas were not amongst the marchers but they lived in Ahmedabad, where Sabarmati Ashram was also located. The caption on the reverse of the photograph suggests that the garland was presented to Gandhi when the procession passed near their home. Although slightly faded, the distinctive triangular and rectangular medallions of the garland appear to be visible in the photograph. The item was subsequently returned to the Kanugas after the march. A few weeks later, Dr Kanuga further contributed to the cause by paying 1600 Rupees (c. \$750 US) for the grains of salt that Gandhi had made at Dandi.





103

A KALIGHAT PAINTING OF A LADY BEING OFFERED SWEETS BY HER ATTENDANT

INDIA, BENGAL SCHOOL, CIRCA 1910

gouache on paper, depicting a lady seated on a chair with her servant offering her sweets

38cm x 28cm

£300-400



104

ALBUM OF TWELVE KALIGHAT PAINTINGS

INDIA, BENGAL SCHOOL, 1860-1920

bound album with twelve Kalighat paintings, gouache on paper, each inscribed in red ink on the back, as follows: *Shiva playing the Ekantri veena, Markandeya Uddhar, Shiva with Sati's corpse, Hari Hara, Sada Shiva, Ekapada Shiva, Shiva with Bhiringi, Madam Bhasma, Bhairav, Nataraja, Gajasamharamurti, Rudra*

31cm x 22.2cm

£1,500-2,000





WATCHES

AUCTION 04 DECEMBER
LIVE IN EDINBURGH
& ONLINE

BACKES & STRAUSS,
LONDON. A FINE & RARE
18K PINK GOLD AND
DIAMOND SELF-WINDING
WRISTWATCH

REGENT MODEL, REF.
RE.36434.MA./D.2R,
NO.003, MADE CIRCA 2011
£8,000-12,000 + fees



LYON & TURNBULL
AUCTIONEERS SINCE 1826



Contemporary Art

KEN CURRIE (SCOTTISH B.1960)
THE CALTON ACTIVIST, 1987
£4,000-6,000 + fees

AUCTION 22 JANUARY 2025
LIVE IN EDINBURGH
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LYON & TURNBULL
AUCTIONEERS SINCE 1826

CONDITIONS OF SALE 24.2

FOR BUYERS (UK)

These Conditions of Sale and the Saleroom Notices as well as specific Catalogue terms, set out the terms on which we offer the Lots listed in this Catalogue for sale. By registering to bid and/or by bidding at auction You agree to these terms, we recommend that You read them carefully before doing so. You will find a list of definitions and a glossary at the end providing explanations for the meanings of the words and expressions used.

Special terms may be used in Catalogue descriptions of particular classes of items (Books, Jewellery, Paintings, Guns, Firearms, etc.) in which case the descriptions must be interpreted in accordance with any glossary appearing in the Catalogue. These notices and terms will also form part of our terms and conditions of sales.

In these Conditions the words "Us", "Our", "We" etc. refers to Lyon & Turnbull Ltd, the singular includes the plural and vice versa as appropriate. "You", "Your" means the Buyer.

Lyon & Turnbull Ltd. acts as agent for the Seller. Lyon & Turnbull Ltd. acts as agent for the Seller. On occasion where Lyon & Turnbull Ltd. own a lot in part or full the property will be identified in the catalogue with the symbol (A) next to its lot number.

A. BEFORE THE SALE

1. DESCRIPTIONS OF LOTS

Whilst we seek to describe Lots accurately, it may be impractical for us to carry out exhaustive due diligence on each Lot. Prospective Buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a Lot. Prospective Buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or Estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and only accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the Auctioneer or our employees or agents accept liability for the correctness of such opinions and no warranties, whether relating to description, condition or quality of Lots, express, implied or statutory, are given. Please note that photographs/images provided may not be fully representative of the condition of the Lot and should not be relied upon as indicative of the overall condition of the Lot. All dimensions and weights are approximate only.

2. OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a Lot apart from our authenticity warranty contained in paragraph E.2 and to the extent provided below.

(a) Condition Reports: Condition Reports are provided on our Website or upon request. The absence of a report does not imply that a Lot is without imperfections. Large numbers of such requests are received shortly before each sale and department specialists and administration will endeavour to respond to all requests although we offer no guarantee. Any statement in relation to the Lot is merely an expression of opinion of the Seller or us and should not be relied upon as an inducement to bid on the Lot. Lots are available for inspection prior to the sale and You are strongly advised to examine any Lot in which You are interested prior to the sale. Our Condition Reports are not prepared by professional conservators, restorers or engineers. Our Condition Report does not form any contract between us and the Buyer. The Condition Reports do not affect the Buyer's obligations in any way.

(b) Estimates: Estimates are placed on each Lot to help Buyers gauge the sums involved for the purchase of a particular Lot. Estimates do not include the Buyer's Premium or VAT. Estimates are a matter of opinion and prepared in advance. Estimates may be subject to change and are for guidance only and should not be relied upon.

(c) Catalogue Alterations: Lot descriptions and Estimates are prepared in advance of the sale and may be subject to change. Any alterations will be announced on the Catalogue alteration sheet, made available prior to the sale. It is the responsibility of the Buyer to make themselves aware to any alterations which may have occurred.

3. WITHDRAWAL

Lyon & Turnbull may, at its discretion, withdraw any Lot at any time prior to or during the sale of the Lot. Lyon & Turnbull has no liability to You for any decision to withdraw.

4. JEWELLERY, CLOCKS & OTHER ITEMS

(a) Jewellery:

(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for

any Lot which does not have a report if the request is made to us at least three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

(b) Clocks & Watches: All Lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that we cannot guarantee a watch will remain waterproof if the back is removed. Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally. Clocks may be sold without pendulums, weights or keys.

(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold "as is" and quality of the alcohol is entirely at the risk of the Buyer and no

warranties are given.

(d) Books-Collation: If on collation any named item in the sale Catalogue proves defective, in text or illustration the Buyer may reject the Lot provided he returns it within 21 days of the sale stating the defect in writing. This, however, shall not apply in the case of unnamed items, periodicals, autographed letters, music M.M.S., maps, drawings nor in respect of damage to bindings, stains, foxing, marginal worm holes or other defects not affecting the completeness of the text nor in respect of Defects mentioned in the Catalogue, or at the time of sale, nor in respect of Lots sold for less than £300.

(e) Electrical Goods: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

(f) Upholstered items: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations (items manufactured prior to 1950 are exempt from any regulations). Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given. We provide no guarantee as to the originality of any wood/material contained within the item.

B. REGISTERING TO BID

1. NEW BIDDERS

(a) If this is Your first time bidding at Lyon & Turnbull or You are a returning Bidder who has not bought anything from us within the last two years You must register at least 48 hours before an auction to give us enough time to process and approve Your registration. We may, at our discretion, decline to permit You to register as a Bidder. You will be asked for the following:

(i) Individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of Your current address (for example, a current utility bill or bank statement)

(ii) Corporate clients: Your Certificate of Incorporation or equivalent document(s) showing Your name and registered address together with documentary proof of directors and beneficial owners, and;

(iii) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

2. RETURNING BIDDERS

We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance

reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

3. FAILURE TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion You do not satisfy our Bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register You to bid, and if You make a successful bid, we may cancel the contract between You and the Seller.

4. BIDDING ON BEHALF OF ANOTHER PERSON

(a) As an authorised Bidder: If You are bidding on behalf of another person, that person will need to complete the registration requirements above before You can bid, and supply a signed letter authorising You to bid for him/her.

(b) As agent for an undisclosed principal: If You are bidding as an agent for an undisclosed principle (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will seek payment from the named third party.

5. BIDDING IN PERSON

If You wish to bid in the saleroom You must register for a numbered bidding paddle before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

6. BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and we are not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone bids

Your request for this service must be made no later than 12 hours prior to the auction. We will accept bids by telephone for Lots only if our staff are available to take the bids. If You need to bid in a language other than English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

(b) Internet Bids

For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/ live bidding.

(c) Written Bids

While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed in the currency of the saleroom. The Auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the Reserve. If You make a written bid on a Lot which does not have a Reserve and there is no higher bid than Yours, we will bid on Your behalf at around 50% of the lower Estimate or, if lower, the amount of Your bid.

C. DURING THE SALE

1. ADMISSION TO OUR AUCTIONS

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person. We may refuse admission at any time before, during or after the auction.

2. RESERVES

Unless indicated by an insert symbol (**Δ**), all Lots in this Catalogue are offered subject to a Reserve. A Reserve is the confidential Hammer Price established between us and the Seller. The Reserve is generally set at a percentage of the low Estimate and will not exceed the low Estimate for the Lot.

3. AUCTIONEER'S DISCRETION

The maker of the highest bid accepted by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion. The Auctioneer may move the bidding backwards or forwards in any way he or she may decide or change the order of the Lots. The Auctioneer may also; refuse any bid, withdraw any Lot, divide any Lot or combine any two or more Lots, reopen or continuing bidding even after the hammer has fallen.

4. BIDDING

The Auctioneer accepts bids from:

(a) Bidders in the saleroom;

(b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;

(c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

6. CURRENCY CONVERTER

The saleroom video screens and bidding platforms may show bids in some other major currencies as Well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. We are not responsible for any error (human or otherwise) omission or breakdown in providing these services.

7. SUCCESSFUL BIDS

Unless the Auctioneer decides to use their discretion as set out above, when the Auctioneer's hammer falls, we have accepted the last bid. This means a contract for sale has been formed between the Seller and the successful Bidder. We will issue an invoice only to the registered Bidder who made the successful bid. While we send out invoices by post/or email after the auction, we do not accept responsibility for telling You whether or not Your bid was successful. If You have bid by written bid, You should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of our bid to avoid having to pay unnecessary storage charges.

8. RELEVANT LEGISLATION

You agree that when bidding in any of our sales that You will strictly comply with all relevant legislation including local laws and regulations in force at the time of the sale for the relevant saleroom location.

D. THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 26% of the Hammer Price of each Lot up to and including £20,000, plus 25% from £20,001 to £500,000, plus 20% from £500,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction.

Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen). This additional premium is subject to VAT at the appropriate rate as above.

2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (**†**): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (**†**). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (*****): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates that a Lot has been imported from

outwit the European Union. This reduced rate is applicable to Antique items.

(c) Lots affixed with (**Ω**): Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outwit the European Union and do not fall within the reduced rate category outlined above.

3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol **\$** indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than £1,000. The charge for works of art sold at and above £1,000 and below £50,000 is 4%. For items selling above £50,000, charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ('DACS') and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. More information on Droit de Suite is available at www.dacs.org.uk.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each Lot, the Seller gives a warranty that the Seller;

(a) Is the owner of the Lot or a joint owner of the Lot acting with the permission of the other co-owners, or if the Sellers is not the owner of or a joint owner of the Lot, has the permission of the owner to sell the Lot, or the right to do so in law, and;

(b) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else.

If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) paid by You to us. The Seller will not be responsible to You for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expense. The Seller gives no warranty in relation to any Lot other than as set out above and, as far as the Seller is allowed by law, all warranties from the Seller to You, and all obligations upon the Seller which may be added to this agreement by law, are excluded.

2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively, "Authorship") of each Lot in this Catalogue is as stated in the BOLD or CAPITALISED type heading in the

Catalogue description of the Lot, as amended by oral or written saleroom notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer's Premium paid for the Lot by the original purchaser.

This Guarantee does not apply if:

(a) The Catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the Catalogue description indicated that there was a conflict of such opinions; or

(b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or

(c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading.

This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

(a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and

(b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original purchaser of the Lot. We shall not be bound by any reports produced by the original purchaser of the Lot, and

Reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer's Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where You are bidding on behalf of another person You warrant that:

(i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;

(ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes; and

(iii) You do not know, and have no reason to suspect that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

F. PAYMENT

1. MAKING PAYMENT

(a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.

(b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.

(c) We will only accept payment from the registered Bidder. Once issued, we cannot change the Buyer's name on an invoice or re-issue the invoice in a different name.

(d) The ownership of any Lots purchased shall not pass to You until You have made payment in full to us

of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

(i) When You collect the Lot; or

(ii) At the end of the 30th day following the date of the auction, or, if earlier, the date the Lot is taken into care by a third party unless we have agreed otherwise with You in writing.

(e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any payment whichever is later. Please note we do not accept cheques. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.

(f) No purchase can be claimed or removed until it has been paid for.

(g) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(a) To proceed against You for damages for breach of contract;

(b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;

(c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs).

(d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover from You all costs incurred in respect thereof;

(e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;

(f) To retain that or any other Lot sold to You until You pay the Total Amount Due;

(g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;

(h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your

property in our possession for any purpose until the debt due is satisfied. You will be deemed to have granted such security to us and we may retain such property as collateral security for Your obligations to us; we may decide to sell Your property in any way we think appropriate. We will use the proceeds of the sale against any amounts You owe us and we will pay any amount left from that sale to You. If there is a shortfall, You must pay us the balance; and

(i) Take any other action we see necessary or appropriate.

G. COLLECTION & STORAGE

(1) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website

(2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.

(3) If You do not collect any Lot within seven days following the auction we can, at our discretion;

(i) Charge You storage costs at the rates set out on our Website.

(ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.

(iii) Sell the Lot in any way we think reasonable.

H. TRANSPORT & SHIPPING

1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

2. EXPORT OF GOODS

Buyers intending to export goods should ascertain;

(a) Whether an export licence is required; and

(b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the Lot.

3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

Please be aware that all Lots marked with the symbol **Y** may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports->

exports/cites

We accept no liability for any Lots which may be subject to CITES but have not be identified as such.

I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information give, by us, our representatives or employees about any Lot other than as set out in the authenticity warranty and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The Seller's warranties contained in paragraph E.1 are their own and we do not have a liability in relation to those warranties.

(b) (i) We are not responsible to You for any reason whether for breaking this agreement or any other matter relating to Your purchase of, or bid for, any Lot other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance, except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) in particular, please be aware that our written and telephone bidding services, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible for any error (human or otherwise) omission or breakdown in these services.

(d) We have no responsibility to any person other than a Buyer in connection with the purchase of any Lot

(e) If in spite of the terms of this paragraph we are found to be liable to You for any reason, we shall not have to pay more than the Purchase Price paid by You to us. We will not be responsible for any reason for loss of profits, business, loss of opportunity or value, expected savings or interest, costs damages or expenses.

J. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel the sale of a Lot if;

(i) Any of our warranties are not correct, as set out in paragraph E3,

(ii) We reasonably believe that completing the transaction is or may be unlawful; or

(iii) We reasonably believe that the sale places us or the Seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law if You do not wish to be videotaped, You may make arrangements to bit by telephone or a written bid or bid on Lyon & Turnbull Live instead. Unless we agree otherwise in writing, You may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries unless otherwise noted in the Catalogue) You cannot use them without our prior written permission. We do not offer any guarantee that You will gain any copyright or other reproductions to the Lot.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as deleted and the rest of this agreement will remain in force.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer Your rights of responsibilities under these terms on the contract of sale with the Buyer unless we have given our written permission. This agreement will be binding on Your successors or estate and anyone who takes over Your rights and responsibilities.

6. REPORTING ON WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on www.lyonandturnbull.com. Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the premises, safety and security

arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

9. DATA PROTECTION

Where we obtain any personal information about You, we shall use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) You may have given at the time Your information was disclosed). A copy of our Privacy Policy can be found on our Website www.lyonandturnbull.com or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from data.enquiries@lyonandturnbull.com.

10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

1. DEFINITIONS

"Auctioneer" Lyon & Turnbull Ltd (Registered in Scotland No: 191166) [Registered address: 33 Broughton Place, Edinburgh, EH1 3RR] or it's authorised representative conducting the sale, as appropriate;

"Bidder" a person who has completed a Bidding Form

"Bidding Form" our Bidding Registration Form our Absentee Bidding Form or our Telephone Bidding Form.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words "You" and "Your"

"Buyer's Premium" the sum calculated

on the Hammer Price at the rates stated in Catalogue.

"Catalogue" the Catalogue relating to the relevant Sale, including any representation on our Website

"Condition Report" the report on the physical condition of a Lot provided to a Bidder or potential Bidder by us on behalf of the Seller.

"Estimate" a statement of our opinion of the range within the hammer is likely to fall.

"Hammer Price" the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

"High Cumulative Value of Lot" several Lots with a total lower Estimate value of £30,000 or above;

"High Value Lot" a Lot with a lower Estimate of £30,000 or above;

"Lot" each item offered for sale by Lyon & Turnbull;

"Purchase Price" is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

"Reserve" the lowest price below which an item cannot be sold whether at auction or by private treaty;

"Sale" the auction sale at which a Lot is to be offered for sale by us.

"Seller" the person who offers the Lot for Sale. We act as agent for the Seller.

"Total Amount Due" the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

"VAT" value added tax at the prevailing rate at the date of the sale in the United Kingdom.

"Website" Lyon & Turnbull's Website at www.lyonandturnbull.com

2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict their legal meanings:

"Artist's Resale Right" the right of the creator of a work of art to receive a payment on Sales of that work subsequent to

"Knocked Down" when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"Lien" a right for the person who has possession of the Lot to retain possession of it.

"Risk" the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"Title" the legal and equitable right to the ownership of a Lot.

GUIDE TO **BIDDING & PAYMENT**

REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, or on our website. Please note that first-time bidders, and those returning after an extended period, will be asked to supply the following documents in order to facilitate registration:

- 1 – Government issued photo ID (Passport/Driving licence)
- 2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING

Registered bidders will be assigned a non-transferable bidder number. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. All lots will be invoiced to the name and address given during your registration.

There will be no in-room bidding for this auction.

BIDDING OUTSIDE THE SALEROOM

BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

IN WRITING

Bid forms are available at the sale and/or the back of the catalogue. These should be submitted in person, by post, or by fax as soon as possible prior to the sale and we will bid on your behalf up to the limit indicated. In the event of receiving two identical bids the first one received will take precedence. All bids must be received an hour before the sale. This service is provided entirely at the bidder's risk.

ON THE INTERNET

- ABSENTEE BIDDING

Leave a bid online through our website, call us on 0131 557 8844 or email info@lyonandturnbull.com

- BID LIVE ONLINE

Bid live online, for free, with Lyon & Turnbull Live. Just click the button from the auction calendar, sale page or any lot page online to register.

PAYMENT

Our accounts teams will continue to be available to process payments and answer queries. We will be able to accept online payments through our website and bank transfer. On-site payment facilities are available by appointment.

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

ONLINE CREDIT OR DEBIT CARD PAYMENTS

We no longer accept card payments by phone. Please use our online payment service (provided by Opayo).

You will find a link to this service in any email invoice issued or you can visit the payments section of our website.

CASH

No cash payments will be accepted for this auction.

COLLECTION OF PURCHASED LOTS

Please refer to page 2 of this catalogue.





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